

*Amateur*  
**CINE WORLD**



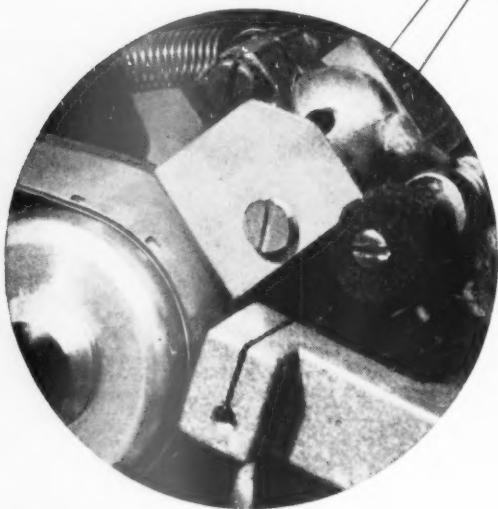
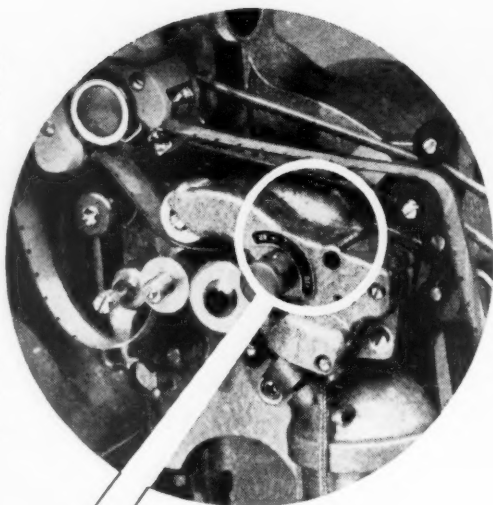
**MARCH 1954**



**ONE SHILLING**

# AMPRO MAGNETIC

All discerning customers using Ampro Magnetic optical SILVER JUBILEE MKIII will, on play back, hear the quality of sound that they have the right to expect. That together with the rock steady picture always associated with AMPRO and these other exclusive AMPRO features, make this Silver Jubilee model the finest offered to our friends—THE WORLD OVER



## THE SECRET

ONLY THE  
AMPRO  
MAGNETIC HEAD  
CAN FOLLOW  
THE MINUTE  
FLUCTUATION OF  
THE FILM



SIMPLEX-AMPRO LTD., 167-169 WARDOUR ST., LONDON, ENGLAND

Manufactured by Kelvin & Hughes Ltd., Glasgow

BY APPOINTMENT TO  
H.M. QUEEN ELIZABETH THE QUEEN MOTHER — THE LATE KING GEORGE VI —  
SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT

# WALLACE HEATON Ltd

127, NEW BOND STREET, LONDON, W.1

Telephone: MAYFAIR 7511

## GOOD NEWS — REDUCED PRICES

ON TWO FAMOUS G.B. —

### BELL & HOWELL CINE CAMERAS

In addition—these fine cameras can be had on our liberal easy payment plan and a generous allowance made on your present equipment. Send the coupon for full details.


#### SECOND-HAND SNIPS GUARANTEED

##### Cine Cameras

8mm. Sportster, f/1.4 lens ...	£55
8mm. Agfa Movex, f/2.8 lens...	£25
8mm. Kodak 25, f/2.7 lens ...	£17/10
9.5mm. Pathe Lux, f/3.5 lens...	£12/10
9.5mm. Pathe H, f/2.5 lens ...	£17/10
16mm. Filmo 70DA, two lenses	£80
16mm. Movikon, f/1.4 lens ...	£105
16mm. Magazine Kodak ...	£55

##### Cine Projectors

8mm. Revere, 500 watt ...	£45
9.5mm. Specto E, 250 watt ...	£32/10
16mm. Eumig, 400 watt ...	£17/10
16mm. Kodak EE, 300 watt ...	£25
16mm. Zeiss, 250 watt ...	£32/10
G3 Bolex 8/9.5/16mm., 500w.	
Post war model ...	£107/10

 **WE CAN SUPPLY THE GOODS ADVERTISED OPPOSITE**

##### Sound Projectors

9.5mm. Pathe Vox, 400w. ...	£45
9.5mm. Pathe Son ...	£55
16mm. Victor 40, 750w. ...	£120

##### Accessories

Complete Bolex Stereo equipment for Paillard H16, List	
£153 ...	£108/10
Weston Master II meter ...	£8/10

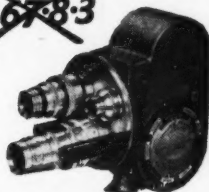
**EXCLUSIVE TO WALLACE HEATON.** Lightweight carrying case for Bell & Howell Screenmaster 8mm. projector. Made of strong fibre, baize lined with compartments for leads, spool, etc. ... £2 5 0

## NEW!

Paillard rack-over parallax compensator for H16 camera. Simplifies focusing and alignment with the eye level focuser and ensures accurate centring when titles and extreme close-ups are shot. Fits on a tripod or table ... £6 12 3

##### VICEROY 8mm.

~~£67 8 3~~



**NOW £59 - 2 - 7**

with T.T.H. f/2.5 lens.  
Takes spool load film, tri-lens turret, visual focusing, variable speeds, single shots, built-in exposure calculator. E.P. deposit £15 2 7

##### SPORTSTER 8mm.

~~£52 0 2~~



**NOW**

**£43 - 14 - 6**

with T.T.H. f/2.5 lens.  
Takes spool load double 8 film, variable speeds, single shots, built-in exposure calculator, interchangeable lens mount. E.P. deposit £11 14 6

**PAILLARD B8.** A pocket size 8mm. movie with twin lens turret, speeds 8-64, single shots, zoom finder.

With f/2.8 lens ...	£68 18 0
With f/1.9 lens ...	£86 2 6
Case ...	£4 12 9

**PAILLARD L8.** Single lens model, speeds 12-32, interchangeable lens mount, zip case.

With fixed focus f/2.8 lens ...	£52 0 1
With focusing f/1.9 lens ...	£71 11 0
With new f/2.8 lens and built-in filters ...	£68 18 0



### POST THE COUPON

To WALLACE HEATON Ltd., 127 New Bond St., W.1

Please send me (tick in appropriate squares)

Special leaflets on Sportster and Viceroy ☐

Your new Cine Catalogue for which I enclose 6d. ☐

Full details of your Hire Purchase plan ☐

Name .....

Address .....



## PROJECTOR STAND



SUITS ANY PROJECTOR

(Details sent on request)

**ROBERT RIGBY LTD.**

Premier Works, Northington St., London, W.C.1

## AT **CROYDON** CINE EXCHANGE

### CINE CAMERAS

Miller 8, f/2.5 lens, new	... £27	0	0
Pathe Pat 9.5mm., new	... £13	18	3
Bell & Howell Viceroy 8, new	... £59	2	7
Zeiss Movikon 8, new	... £54	3	3
Bell & Howell Autoload			
16mm. new	... £90	0	0
Kodak BB, f/3.5, 16mm.	... £27	10	0
Bolex L8, f/2.5 lens, shop-soiled	... £48	0	0
Kodak B, f/3.5, 16mm. (100ft.)	... £23	0	0

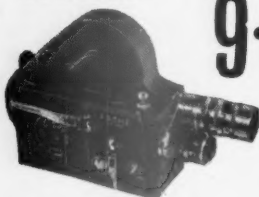
### PROJECTORS

Specto Dual Standard	... £35	0	0
Noris 9.5mm.	... £14	10	0
Pathe 200B with transformer	... £18	10	0
Specto 9.5mm. Standard			
(800ft. arms)	... £28	10	0
Bell & Howell 606, 8mm., new	... £63	0	0
Kodak 8/46, new	... £33	0	0
Scophony Baird tape recorder			
New, shop-soiled only	... £52	0	0
Bell & Howell Rewind with			
Diagonal Splicer	... £7	0	0

**48 SOUTH END - CROYDON**

Croydon 0236

The WEBO 'M' Special  
de luxe Camera



# 9.5 or 16 mm.

these are for the  
connoisseur!

Superb performance, workmanship and finish put the PATHESCOPE Webo 'M' Camera and 'PAX' Sound Projector into the highest class of home ciné equipment. The specifications leave nothing to be desired and the prices are still reasonable! Whether 9.5mm. or 16mm. silent or sound, the proud possessor of these models has really "arrived"!

The 'PAX' Sound and  
Silent Projector



WEBO 'M' Camera 9.5mm. £198 15s. 16mm. £212  
'PAX' Projector 9.5mm. £170. 16mm. £215



# Pathescope

FREE! Send for full  
information and  
'Pathescope Monthly'  
Ciné Magazine.

FWS123

PATHESCOPE LTD (AW123), NORTH CIRCULAR RD., CRICKLEWOOD, N.W.2 GLAstone 6544



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H.M. QUEEN ELIZABETH THE QUEEN MOTHER — THE LATE KING GEORGE VI  
SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT

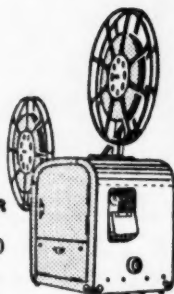
# WALLACE HEATON Ltd

## 166 VICTORIA STREET

LONDON S.W.1 VIC. 8850-1121 (OPPOSITE VICTORIA UND. STATION)

### ★ EASY PAYMENTS

16mm.  
G.B.  
Bell &  
Howell  
SOUND  
PROJECTOR  
(with  
transformer)



Model 621 with 12in. speaker £264  
Model 626 with 8in. speaker (A.C./D.C.) ... .. £205

**WE HAVE A LARGE SELECTION**  
of all the latest 8mm., 9.5mm., and 16mm. equipment—Silent and Sound. We shall be pleased to demonstrate any model in our theatre. Expert advice is at your disposal.



**FOR SALE 8, 9.5, 16mm.**  
Travel, Documentary  
Comedy, Glamour, Pageantry  
Sport, etc. (Stamp for Lists).

**'THE ROYAL TOUR'**  
IN ALL 3 SIZES  
by Walton, Peak & Pathe  
Lists **FREE** on request

**Correction: GRUNDIG TAPE RECORDER**  
In our January advertisement we quoted the H.P. deposit as £21. As, however, the minimum deposit is one third on Tape Recorders, this should of course read £28.  
**CASH PRICE ... £84**  
(Leaflet on request)

### ★ PART EXCHANGES

**OVER £8 REDUCTION**

The  
World famous  
G.B. Bell and  
Howell 8mm.  
**SPORTSTER**

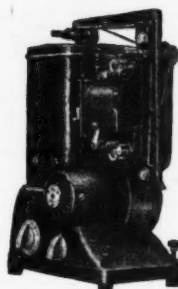
F/2.5 coated lens  
four speeds  
single frames  
"Guaranteed for  
Life"

**NOW £43 14 6**  
E.P. Deposit £11 14 6



**BOLEX H16**

**THE MOST VERSATILE**  
16mm. camera  
Price with f/1.5  
Switar lens,  
£172 5 0  
leaflet on request



**FOR A BRIGHTER  
OUTLOOK — USE A  
SPECTO 500 watt**

	Cash Price	E.P. Deposit
8mm. ...	39 15 0	10 15 0
9.5mm. ...	48 10 0	12 10 0
16mm. ...	48 10 0	12 10 0
9.5/16mm.	56 0 0	14 0 0
8/16 Dual	60 0 0	15 0 0

**AND FROM 47 BERKELEY STREET LONDON, W.1**

**GRO 2691**

**SEND THIS COUPON TODAY FOR OUR 1954 ILLUSTRATED CINE CATALOGUE** and to register for our **FREE MAILING Service.**

Wallace Heaton Ltd., 166 Victoria St., London, S.W.1

Name.....

Address.....

Please send Cine Catalogue ☐ 6d. enclosed.

Please register me for **FREE** mailing literature as circulated.

# DOLLONDS

Cine  
Service

## SECOND-HAND CINE CAMERAS

16mm. Cine Kodak Magazine, f/1.9 lens, 3 speeds, case. Good condition ... £60 0 0

### 16mm. Bell & Howell 70DA

15mm. f/2.5 W.A. lens; 1in. f/1.5 Cooke; 3in. f/4 Cooke, Mayfair case ... £150 0 0

16mm. Cine Kodak Magazine, f/1.9 lens, 3 speeds ... £57 10 0

### 16mm. Bell & Howell 70DL

1in. f/1.9 Comat; 2.8in. f/2.3 Cooke Pan-chrotal. As new ... £275 0 0

16mm. Bell & Howell Standard 70, f/3.5 lens, 2 speeds, case ... £37 10 0

### 16mm. Paillard Bolex H16

With 20mm. f/1.5 Dallmeyer, and 3in. f/3.5 Dallmeyer, case ... £125 0 0

8mm. Keystone K8, f/2.5 ctd. lens and 1in. f/2.5 Tele-Wollensak, case ... £37 10 0

### 8mm. Paillard Bolex H8

12.5mm. f/1.5 Kino-Plamat; 25mm. f/2.5 Trioplan; 35mm. f/2.8 Trioplan, case ... £130

8mm. Kodak 8/55, f/2.7 coated Ektanon, case. Very good condition ... £30 0 0

8mm. Keystone K36, f/2.5 coated lens, 3 speeds. Very good condition ... £30 0 0

## 191 TOTTENHAM COURT ROAD

LONDON, W.1.

Tel.: MUSEum 0852, Ext. 5

## 16mm. CAMERAS

Kodak E, 100ft., f/3.5 lens, 3 speeds. Good condition ... £35 0 0

Kodak Magazine, f/1.9 Anastigmat, 3 speeds, case. Good condition ... £55 0 0

Kodak BB Junior, f/1.9 Anastigmat, and a 3in. tele lens, case ... £67 10 0

Siemens B, f/2.8 lens, 3 speeds, case. Good condition ... £22 10 0

Zeiss Movikon, coupled rangefinder, 100ft., f/1.4 Sonnar, and 7.5cm. f/4 tele lens, 4 speeds, filter, case ... £125 0 0

Keystone A7, f/2 coated Raptar, 7 speeds, case. Good ... £35 0 0

Kodak BB, f/3.5 lens, case ... £27 10 0

Revere Magazine, 26mm. f/1.9 Animar, case. Good condition ... £75 0 0

Bell & Howell 70DE, turret head, f/1.9 coated lens, 7 speeds, case. New ... £225 0 0

Keystone A12, double turret, f/1.9 coated Wollensak, 5 speeds. New ... £95 0 0

Victor S, turret, 100ft., f/1.5 Primoplan, 2cm. f/2.8 W.A. Trioplan, and 75mm. f/2.8 Primoplan, 4 speeds, back wind ... £75 0 0

## 8mm. CAMERAS

Agfa Movex 8, f/2.8 lens. Good ... £19 10 0

Kodak Magazine, f/1.9 coated Ektanon, case. New ... £99 7 6

Zeiss Movikon 8, f/1.9 coated Movitar, Excellent condition ... £45 0 0

Emel, 12.5mm. f/1.9 lens; 5cm. f/2.8 tele lens and 3.5cm. f/3.5 lens, case ... £65 0 0

## ROYAL TOUR FILMS

We are now accepting orders for the following Royal Tour Films in Colour: 1. The West Indies; 2. Fiji and Tonga; 3. New Zealand. 16mm. 100ft. Silent, £6 10 0 each.

8mm. 50ft. Silent, £3 5 0 each. The films may be ordered in greater lengths, also as 16mm. Sound films. Please write for descriptive leaflet.

## G.B. SPORTSTER & VICEROY PRICE REDUCTIONS



G.B. Sportster (illustrated) still maintains its excellent performance and finish. Uses 8mm. 25ft. double run film. With 12.5mm. f/2.5 coated lens, 4 speeds, and case. Available brand new at ... £43 14 6

G.B. Viceroy, turret head version of the Sportster. With critical focuser, 12.5mm. f/2.5 coated lens, 4 speeds. Now available brand new at £59 2 7

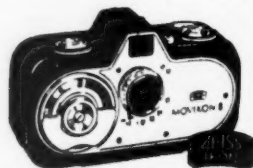
Both available on our Easy Payment Terms.

Paillard B8, 13mm. f/1.9 ctd. Yvar and 36mm. f/2.8 ctd. Yvar, 6 speeds. New ... £119 5 0  
Revere 8/50, f/2.8 ctd. lens. New ... £38 16 0  
Eumig C3, built-in exposure meter, f/1.9 ctd. Xenoplan, E.R.C. New ... £76 17 0  
Dekko 128, f/2.5 ctd. lens. New ... £33 0 0  
Super Christen, f/1.9 ctd. lens. New ... £44 19 8

## CINE PROJECTORS

9.5 and 16mm. Specto Dual, 100 watt, case. Good condition ... £27 10 0  
9.5 and 16mm. Pathe 200B Plus, 200 watt, transformer. Good condition ... £25 10 0  
9.5 and 16mm. Paillard G9/16, 500 watt, resistance. Good condition ... £45 0 0  
16mm. Eumig, 500 watt. New ... £70 6 10  
16mm. Paillard G16, 750 watt lamp, 2in. Dallmeyer lens. New ... £126 0 0  
8mm. Agfa Movex 8, 200 watt lamp, 2.5cm. lens. Good condition ... £25 0 0

## ZEISS MOVIKON 8



## REDUCED IN PRICE

F/1.9 coated Movitar, speed 16 f.p.s. Uses 25ft. spools of double run film

£54 3 3

## 28 OLD BOND STREET

LONDON, W.1.

Tel.: REGent 5048

# DOLLONDS

Cine  
Service

## SECOND-HAND CAMERAS

16mm. Magazine Kodak, f/1.9 Anastigmat, 3 speeds, case	£60 0 0
16mm. Bell & Howell Filmo, f/3.5 lens, 2 speeds, case	£45 0 0
16mm. Kodak B, f/3.5 lens, case	£20 0 0
9.5mm. Pathe Webó, f/1.9 Anastigmat and 5cm. f/3.5 telephoto lens, case	£35 0 0
9.5mm. Pathe Motocamera de Luxe, f/3.5 lens. Good condition	£12 0 0
8mm. Cinemaster, f/2.5 lens	£32 10 0
8mm. Eumig, built-in exposure meter, f/1.9 lens, case	£30 0 0
8mm. Cine Kodak, f/1.9 Anastigmat, case. Good condition	£22 10 0
8mm. G.B. Sportster, f/2.5 coated lens, case. Very good	£37 10 0

## SECOND-HAND PROJECTORS

8mm. Kodascope 8/30, 100 watt lamp and transformer	£14 0 0
8mm. Eumig P3, 250 watt	£21 0 0
8mm. G.B. 606, 400 watt. Shop soiled	£52 10 0

## NEW CINE CAMERAS

8mm. G.B. Sportster, as illustrated opposite	£43 14 6
8mm. Dekko 128, f/2.5 lens	£33 0 0
8mm. Miller, f/2.5 lens	£25 0 0
8mm. Paillard L8, f/2.8 coated Yvar, 4 speeds	£55 13 0
8mm. Eumig C3, built-in exposure meter, f/1.9 lens, case	£76 17 0
8mm. G.B. Viceroy, f/2.5 coated lens, 4 speeds	£59 2 7
8mm. Cine Nizo, built-in exposure meter, f/1.9 lens and 1 1/2 in. f/2.8 tele lens	£135 6 7

## I COPTHALL

LONDON, E.C.2.

## SECOND-HAND CAMERAS

16mm. Kodak Magazine, f/1.9 Anastigmat, focusing. Good	£62 17 6
16mm. Paillard H16, post-war, 3 Kern coated lenses, critical focuser, case. Excellent condition	£240 0 0
16mm. Paillard H16, 3 Dallmeyer lenses, case. Good condition	£155 0 0
16mm. Paillard H16, f/1.4 coated Switar, critical focuser, case. As new	£210 0 0
16mm. Kodak BB Junior, f/1.9 lens, focusing, case	£44 10 0
8mm. Kodak 8/20, f/1.9 lens and Dallmeyer tele lens, case	£39 19 6
8mm. Kodak 8/20, f/3.5 lens, case	£22 10 0
8mm. Paillard L8, f/2.8 ctd. Yvar and Dallmeyer tele lens, case. Excellent condition	£65 0 0
8mm. Paillard H8, 2 Dallmeyer lenses, case. Fair condition	£105 0 0

## NEW CAMERAS

8mm. Paillard B8, twin turret, f/2.8 Yvar, focusing	£68 18 0
8mm. Paillard B8, with f/1.9 Yvar and 36mm. f/2.8 Tele Yvar	£119 5 0
8mm. G.B. Viceroy, f/2.5 lens, as illustrated opposite	£59 2 7
8mm. G.B. Sportster, f/2.5 lens, as illustrated opposite	£43 14 6
8mm. Paillard L8, f/2.8 ctd. lens, focusing, 4 speeds	£55 13 0
8mm. Zeiss Movikon 8, f/1.9 Movitar, as illustrated opposite	£54 3 3

16mm. G.B. Autoload, turret head, f/1.9 Super Comat	£107 6 8
16mm. Paillard H16, built-in filters, f/1.4 lens, eye-level, focuser, case	£220 0 0

## CINE ACCESSORIES

Weston Cine Meter I. New	£9 15 0
1 1/2 in. f/4 Dallmeyer lens, 8mm. Viceroy thread. New	£13 16 8
1 in. f/1.9 Cooke lens, for 8mm. Sportster. New	£24 0 0
1 1/2 in. f/3.5 Cooke lens, for 8mm. Viceroy. New	£21 0 0
1 1/2 in. f/1.9 Cooke Super Comat, for 8mm. Sportster. New	£25 6 8
3 in. f/2.9 Dallmeyer lens, standard 16mm. thread. New	£21 17 2
16mm. f/2.8 Kern Wide-Angle Yvar, for 16mm. cameras. New	£27 16 6
8mm. Wakefield Animated Viewer. New	£16 16 0
16mm. Wakefield Animated Viewer. New	£16 16 0
Marguet Universal Film Splicer. New	£4 0 0
8mm. Zeiss Animated Viewer, with rewinds. Complete. New	£37 4 0
Cinecraft Standard Titler. New	£5 5 0
1 in. f/1.5 Xenon, 16mm. thread	£15 0 0
Ensign Titler, complete	£7 10 0
Blendux Cine Meter. Good	£2 15 0
48 x 36 in. Self-Recta, beaded screen	£6 0 0

EASY PAYMENTS arranged for any item over £10. Please ask for descriptive leaflet.

## CHAMBERS

Tel.: MONarch 4613

16mm. Keystone, 100ft. capacity, f/2.5 coated lens	£80 14 0
16mm. G.B. Autoload 603, magazine loading, f/1.9 lens	£90 0 0
16mm. Paillard H16, f/1.9 coated Ivalot, 5 speeds	£152 17 6

EXPERIENCE THE PLEASURE OF HANDLING THESE CAMERAS YOURSELF

## CINE PROJECTORS

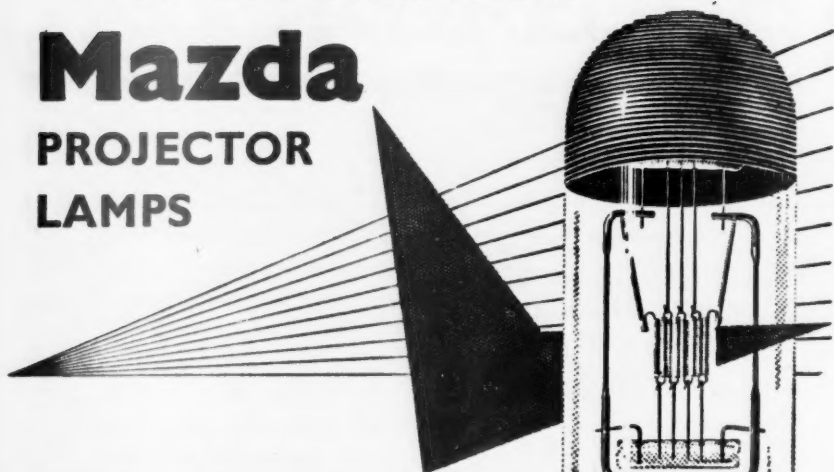
16mm. Ampro Stylist Sound Projector, 750 watt, complete. Excellent	£145 0 0
16mm. Bell & Howell 601 Compact, 750 watt, complete. Excellent	£165 0 0
16mm. Bell & Howell 601 Standard, with speaker and transformer	£169 10 0
16mm. Bell & Howell 613, 750 watt lamp, with transformer. Excellent	£75 0 0
16mm. Zeiss Ikon Projector, 100 watt lamp. Fair condition	£15 0 0
16mm. Bell & Howell 613, 750 watt, with transformer. New	£87 10 0
16mm. Specto, 500 watt. New	£48 10 0
8mm. Paillard M8R, 500 watt lamp; universal voltage. New	£68 0 0
8mm. G.B. 606, 400 watt lamp; universal voltage	£63 0 0
8mm. Specto, 500 watt; universal voltage. New	£39 15 0
8mm. U.C.C., 500 watt lamp, with transformer. New	£27 10 0

## LIVERPOOL

71 BOLD STREET, LIVERPOOL 1.

Tel.: Royal 1882

# On the Beam with **Mazda** PROJECTOR LAMPS



**Jig-formed Filament Supports.** Precise alignment of the filament segments is ensured by the use of mechanically formed filament supports. This eliminates the strains and distortion previously associated with hand forming, and results in greatly improved maintenance of screen brightness.

**Threaded Contact Plug.** Electrical contact between filament and lead is positively ensured by a special threaded plug, thus achieving greater durability both at the filament junction and at the lead-in wire weld.

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**Mechanically Formed Filaments.** A more concentrated light source and more uniform performance over the full life results from the use of mechanically formed filaments.

**High Temperature Alloys.** Special alloys with a low co-efficient of expansion are used wherever necessary to increase the strength of welds and to keep the filament in exact focus.

**Jig-formed Bridges.** Here again mechanical assembly makes for accuracy and uniformity throughout the life of the lamp.

... and the whole of each Mazda Projector Lamp is  
*Precision-Built for Accurate Focusing!*

## **Mazda**

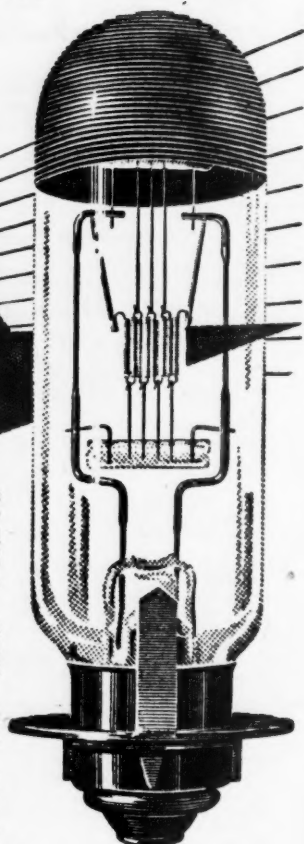
PROJECTOR LAMPS  
*stay brighter longer*



THE BRITISH THOMSON-HOUSTON CO. LTD.  
Crown House, Aldwych, London, W.C.2  
(Member of the A.E.I. Group of Companies)



4489



**Mazda**  
**Projector Lamps**  
provide a concentrated and constant source of brilliant light. They are robustly made to give the longest and most reliable service possible, and are precision-built to the finest tolerances for accurate focussing.

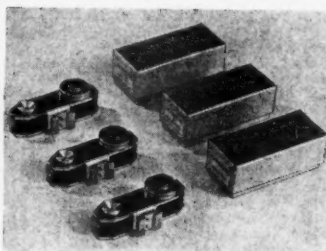
# CAMERA HOUSE

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Personal Service Backed  
by Professional  
Experience

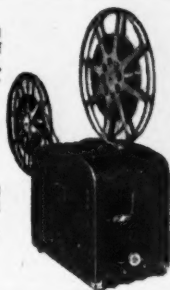


**G.B. BELL & HOWELL** Appointed Sales and Service Agents. Full range of apparatus in stock—621, 613, Sportster, Autoload and 606 projectors and the new 626 at £205.

## PIN SHARP MOVIES

with a WATTMETER Rangefinder.  
An inexpensive accessory.

Model I	22" to Inf. ...	£2 9 8
Model II	Ditto ...	£3 7 2
	(Adjustable)	
SUPER	12" to Inf. ...	£3 12 7
	(Adjustable)	



## SECOND-HAND APPARATUS

9.5mm. 200B, V.G. cond. ...	£17 10 0
9.5mm. Pathe Son, Sound ...	£68 0 0
16mm. Specto Educational ...	£45 0 0
8mm. Kodascope 35 ...	£12 10 0
9.5mm. Coronet ...	£12 10 0
16mm. Siemens, Mint ...	£30 0 0
16mm. Keystone Ash, Mint ...	£35 0 0
16mm. Kodascope Model C ...	£12 10 0
16mm. Sd. Sofil, as new ...	£85 0 0
9.5mm. Pathe Ace and motor	£7 10 0

**Bigger, Brighter, Steadier**  
Pictures with a Eumig P25.  
Models for 8, 9.5 and 16mm.  
£59 10 0



## MUFFIN THE MULE AND ALL PEAK FILMS AVAILABLE FROM CAMERA HOUSE

Please send S.A.E. for List

## SECOND-HAND ACCESSORIES

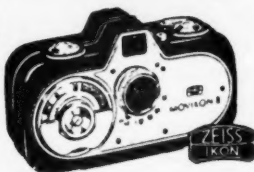
Chum Exposure meter ...	£2 10 0
Avo Highlight meter ...	£3 0 0
3" T.T.H. Tele lens f/4 ...	£25 0 0
BSR Disc Recorder, as new ...	£110 0 0
Mark I Scophony Baird ...	£40 0 0

**New Claws for Pathe 200B made**  
in our Service Department to  
order. Complete set, delivery  
3 weeks ... 35/-



**PATHESCOPE 9.5mm. H. Filming**  
Indoors or out is fun with an H. Fast  
2.5 F.F. lens, available for cash.  
£26 10 0 or H.P. terms.

**ALL PATHESCOPE SUPPLIES**  
FROM CAMERA HOUSE  
Stamp for 9.5mm. List.



**IT'S REVOLUTIONARY**  
It handles like a still camera.  
Double run 8mm. film.  
Focusing 1.9 lens. s/sp. and  
16 f.p.s. £66 1 8  
or on H.P. terms.  
**IT'S A MOVIKON**



**80  
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# WALTON FILMS

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A Series of 16mm., 9.5mm., and 8mm. COLOUR films of

## THE ROYAL TOUR

ROYAL TOUR OF  
FIJI AND TONGA

Available NOW!



ROYAL TOUR OF  
NEW ZEALAND

Available early March

### Prices per Title

Long Version (15 mins. app.)				Short Version (4 mins. app.)			
16mm.	Col.	£24 0s.	B/W £6 10s.	16mm.	Col.	£6 10s.	B/W 3s/-
9.5mm.	Col.	£21 0s.	B/W £6 0s.	9.5mm.	Col.	£6 0s.	B/W 2s/-
8mm.	Col.	£11 11s.	B/W £3 10s.	8mm.	Col.	£3 6s.	B/W 2s/-

ALL FILMS SILENT ONLY

These productions, made specially for silent projector owners, have been filmed exclusively for WALTON in KODACHROME at silent (16 f.p.s.) speed by a camera team travelling with the Royal Party. Thus providing many charming shots of **The Queen and The Duke of Edinburgh** at the numerous places and ceremonies they attend. In **Fiji**, the arrival of the Gothic, the tense moment as Her Majesty comes ashore, the strange ceremonies of welcome and brilliantly colourful displays of native dancing. Then an informal visit to a Fijian school. In **Tonga**, again an overwhelming welcome greets the Royal couple. **Queen Salote**, who won all British hearts at the Coronation, now entertains her Royal visitors to a magnificent feast and a unique display of Tongan dancing. In **New Zealand**, the cameras show our Queen, New Zealand's Queen, again amongst her own people. The Maories' great welcome at Rotorua, the State opening of Parliament, visits to the country's scenic wonders, customs and ceremonies and finally—a reluctant farewell. THESE are films you will be proud to own to show now and to posterity. YOURS to add to YOUR personal library—a wonderful sequel to the WALTON Coronation series.

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8mm. Kodascope 100w.	£17 0 0
8mm. Kodascope 50R. 200w.	£18 10 0
16mm. Kodascope D. 300w. resistance...	£19 10 0
9.5/16mm. Specto 30V. 100w. 900ft. arms	£34 10 0
16mm. Specto 30V. 100w.	£24 10 0
Pathe Gem 16mm.	£27 10 0
Meopta Atom 8mm. 200w. case...	£20 0 0
Ampro Premier 20 complete	£110 0 0
Debie D16 complete	£115 0 0
Dekko 16mm. 500 126A, Dem.	£45 0 0
Dekko 9.5mm. 119A, Dem.	£45 0 0
Dekko 8mm. 118A, Dem.	£36 0 0
Pathe Son	£68 0 0
16mm. B. & H. Filmo 400w. Res., Trans., 2 lenses and cases	£25 0 0

### CAMERAS

P/Bolex H16, f/1.5 Switar and case. List	£167 0 0
£185 10/0	
P/Bolex H16, f/1.9 Ross W/A Dallmeyer	£115 0 0
and 3" Tele with case	£65 0 0
16mm. Filmo 70E, f/1.5 Kinic	£69 10 0
16mm. Victor V. 1" f/2.7 Cooke, 5 speeds	
15mm. f/2.7 Wollensak	£23 10 0
16mm. Siemens f/3.5 Glauker, L/Case	£64 10 0
and 2 Cassettes...	£21 10 0
Mag. Cine Kodak, f/1.9	
Pathe H. f/2.5, L/Case	

### MISCELLANEOUS

Weston Master II Cine	£10 8 0
Soundmirror Tape Recorder, Demonstration model	£45 0 0
Aldis Epivisor, 500w. for photographs or documents up to 5" x 5"	£49 10 0
Haynor 16mm. Viewer, List £8 14/0	£4 0 0
Ensign 16mm. Popular Splicer, List 37/6	£1 5 0
40" x 30" Silver Raybrite Screen, List £3	£1 10 0

### FILM LIBRARY

9.5 and 16mm. sound films for hire. 8mm., 9.5mm. and 16mm. silent. 16mm. sound 2-hour programme, features and shorts, 40/- for 3 nights.

Agents for Simplex-Ampro, Dekko, G.B. Bell Howell, Paillard-Bolex, Pathscope, Specto, Baird, G.B. Equipments, Grundig and Sound-mirror tape recorders stocked.

A unit within the organisation of Lancaster & Thorpe Ltd.

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## HIRE PURCHASE NEW OR SECOND-HAND No-Deposit

\* = 12 Payments

NEW PROJECTORS	CASH	Per month*
GB BH 621 16mm. Sound	£234 0 0	£21 9 0
GB BH 626 16mm. Sound	£205 0 0	£18 15 10
GB BH 630 16mm. Stripe	£350 0 0	£32 1 8
Ampro Stylist 16mm. S.	£192 10 0	£17 12 11
Ampro Major 16mm. S.	£265 0 0	£24 5 10
Ampro Educ. 16mm. S.	£180 0 0	£16 10 0
Bolex MBR 8mm. ....	£68 0 0	£6 4 8
Meopta Atom 8mm. ....	£25 15 0	£2 7 2
GB BH 613 16mm. ....	£87 10 0	£8 0 5

NEW CAMERAS	CASH	Per month*
GB Autoload 16mm. ....	£90 0 0	£8 5 0
GB Sportster 8mm. ....	£43 14 6	£4 0 2
Eumig C3 8mm. ....	£71 11 0	£6 11 2
Bolex L8 8mm. ....	£55 13 0	£5 2 0
Dekko 128 8mm. ....	£33 0 0	£3 0 6
Kodak 8/55 8mm. ....	£39 15 0	£3 12 10

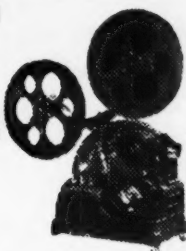
## SECOND-HAND EQUIPMENT

CAMERAS	CASH	Per month*
Pathe Webbo Special 16 mm. f/1.9, f/3.5 turret, mint ... ..	£155 0 0	£14 4 2
Pathe Pat 9.5mm. several Emel 8mm. turret, five lenses, good ... ..	£9 10 0	17 5
Revere 8mm. latest mod. ....	£60 0 0	£5 10 0
Campro 9.5mm. ....	£35 0 0	£3 4 2
Pathe H 9.5mm. ....	£6 10 0	£1 9 4

PROJECTORS	CASH	Per month*
GB BH 621 16mm. Sound (as new cond.) ... ..	£205 0 0	£18 15 10
Pathe Son 9.5mm. Sound GB BH 16mm. Silent Model 57ST ... ..	£58 0 0	£5 6 4
GB 138C 16mm. Sound Sofil 16mm. Sound exc. ....	£32 10 0	£3 0 0
Pathe Luxe 9.5mm. ....	£80 0 0	£7 6 8
Specto 9.5/16mm. Dual 100w. ....	£65 0 0	£6 0 0
	£17 10 0	£1 12 0
	£32 10 0	£3 0 0

The Latest Model  
with Mark II  
Amplifier

**Pathe  
Son**  
9.5MM.



SOUND PROJECTOR

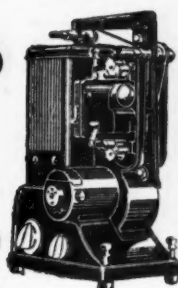
CASH £78 PRICE **£7-3-0**  
OR 12 PAYMENTS

SECURE YOURS NOW !  
Full Details by Return of Post  
ALSO

PATHE	Cash	12 Pays
Pat 9.5mm. Camera ...	£13 18 3	£1 5 4
'H' 9.5mm. Camera ...	£26 10 0	£2 9 5
Gem 9.5mm. Projector ...	£37 10 0	£3 8 9
Ace 9.5mm. Projector ...	£6 19 6	12 10

The Latest  
**Specto**  
9.5MM.

SILENT  
PROJECTOR  
CASH PRICE £37-10-0



OR 12 PAYMENTS  
**£3-8-9** PER MONTH

OTHER SPECTO RANGE

Projectors	Cash	12 Pays
16mm. 500w. ....	£48 10 0	£4 8 11
9.5mm. 500w. ....	£48 10 0	£4 8 11
8mm. 500w. ....	£39 15 0	£3 12 10
8/16mm. Dual 500w. ....	£60 0 0	£5 10 0
9.5/16mm. Dual 500w. ....	£56 0 0	£5 2 8
9.5/16mm. Dual Stand... ..	£45 0 0	£4 2 6

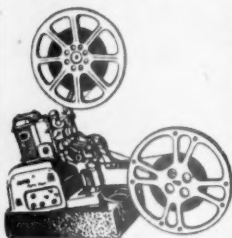
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1/5th deposit—balance 12, 18, 24 months

### NEW AMPRO 16mm. EDUCATIONAL

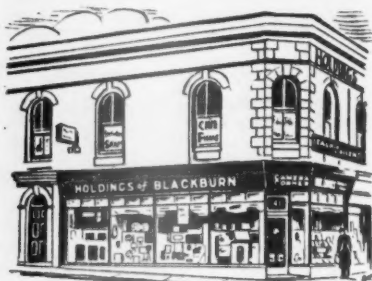


Similar to the famous Stylist projector in appearance, this outstanding projector has a direct mains 750w. lamp and does not require either external resistance or transformer. The amplifier delivers 8w. approx. through the 8in. speaker. Price £180, or £36 down and 24 monthly payments of £6/13/6.

Your machine taken in part exchange

### SNIP!

Latest DANSON Model 540M Magnetic Stripe 16mm. Talkie and Silent Projector. List £225 (New in June 1953). A real bargain at £150 cash.



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## CINE BARGAINS

8ft. x 6ft. silver roller screens, new ...	£5 10 0
6ft. x 6ft. roller screens, new ...	£4 5 0
6ft. x 6ft. silver or white screens with adjustable side stretchers ...	£5 0 0
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4ft. x 3ft. screens, fully fitted as above	£2 12 6

Few only 40in. x 30in. silver roller screens clearing at 25/- each.

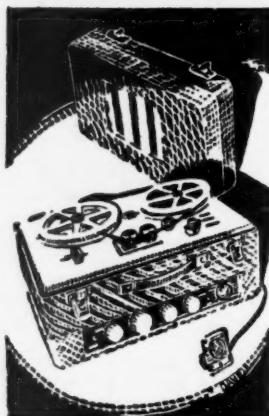
ALL SCREENS NEW AND GUARANTEED

50 9.5mm. 100ft. silent films new. Each	15/-
38 16mm. 100ft. silent films new. Each	15/-
100 8mm. 50ft. films, 10/- each or three for	25/-
800 35mm. filmstrips and 300 complete sets of 2in. x 2in. coloured slides. All new and half to quarter list prices. Titles list ready.	

Screen material for sale at reasonable prices. Silver—white—glass beaded—rear projection.

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Ideal  
for  
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The  
'45'  
Tape

Speaker housed in a detachable lid—can be used a distance from recorder. Twin track (1 hour's run) 3 motors—built-in mixer—twin leads—48gns. (inc. microphone and tape). H.P. Terms available.

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# Camera Craft

LIMITED

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GREEN LANES  
PALMERS GREEN  
N.13

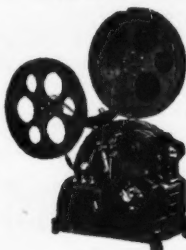
Palmers Green 8664



## AMPRO STYLIST EDUCATIONAL

A new A.C./D.C. 16mm. sound projector, for direct use off the mains. No external transformer or resistance required. Total weight only 33lb. Lamp 750w. Amplifier output 6-8 watts. Price complete ... £180 0 0  
H.P. Deposit £18 0 0  
18 Payments of £10 7 0  
24 Payments of £8 2 0

## 9.5mm. PATHE SON SOUND



Latest model with separate amplifier switch. 5 watts undistorted output. Film capacity 900ft. Gram. and Mic. Pick-up socket. 10" loud speaker. Brilliant illumination. Complete in case £78 0 0

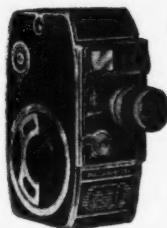
H.P. Deposit £8 0 0  
11 Payments of £7 0 0  
18 Payments of £4 9 6  
24 Payments of £3 10 0

## 8mm. NORIS PROJECTOR



Motor drive. Sprocket driven claw movement. Detachable handle. A new model supplied complete with a de luxe carrying case ... £23 2 0  
H.P. Deposit ... £2 12 0  
11 Payments of ... £2 2 0

9.5mm. NORIS  
Complete with de luxe carrying case ... £19 19 0  
H.P. Deposit £1 19 0  
11 Payments of £1 16 0



## 8mm. BOLEX L8. CAMERA

Fitted with f/2.8 Kern Yvar focusing lens, interchangeable mount. Variable speeds 12-32 f.p.s. Standard double run spool loading. Built in exposure table. Complete with zipper pouch. £35 13 0

H.P. Deposit £5 13 0 and 11 payments of £5 0 0.

A new, lightweight Sound Projector, the 626 embodies the features of the 621, yet weighs only 35lb. Illumination 750w., suitable for AC/DC mains. No external transformer or resistance required. £205 0 0

H.P. Deposit ... £21 0 0  
11 Payments of £18 8 0  
18 Payments of £11 5 2  
24 Payments of £9 4 0

## IMMEDIATE DELIVERY

### SPECTO 500

8mm. 500 ... £39 15 0  
9.5mm. 500 ... £48 10 0  
16mm. 500 ... £48 10 0  
Dual 8/16 500 £60 0 0  
Dual 9.5/16 500 £56 0 0

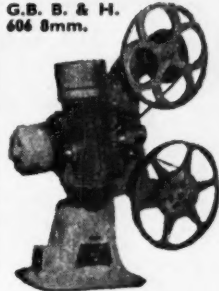
### SPECTO STANDARD

9.5mm. ... £37 10 0  
9.5/16mm. ... £45 0 0  
H.P. Deposit 10%. Balance over 11, 18 or 24 months.  
900ft. spool arms £3 15 0  
Carrying case £2 5 0  
De luxe case ... £5 5 0  
30v. 100w. Specto lamp ... 11 9  
115v. 500w. ... £1 17 0

One of the most attractive 8mm. Projectors, the 606 has a geared take-up and rewind, and eliminates the use of belts. "Still" picture movement provided. All lenses easily removable for cleaning. Ideal for Kodachrome. £63 0 0

H.P. Deposit £7 0 0  
11 P'mts of £5 12 0  
18 P'mts of £3 11 7  
24 P'mts of £2 16 0

## G.B. B. & H. 606 8mm.



## SECOND-HAND PROJECTORS

16mm. Ampresound, 750w., transformer.  
Ex. con. ... £115 0 0  
16mm. Agfa Super Movector, with case £31 0 0  
16mm. Dekko 118A, 500w., as new ... £31 0 0  
Bolex G3, 3 lenses, resistance, case ... £68 10 0  
9.5mm. Pathe Gem. Like new ... £28 15 0  
9.5mm. Pathe 200B, resistance, case ... £21 0 0  
9.5mm. Noris, 100w. ... £14 10 0  
8mm. Kodascope 8-45, with case ... £29 10 0

## Cinecraft Universal Title Maker

New standard model. Equipped for all varieties of horizontal titles, with all makes of cameras. Price complete ... £5 12 6

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"HOLIDAYS FOR ALL" 16mm. sound film  
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Copies of the films will gladly be supplied on  
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(\*Phone : Battersea 7217)

### 9.5mm. SOUND FILM BARGAINS

Public Nuisance No. 1 ...	(5)	£8	2	6
Jericho ...	(5)	£9	7	6
Radio Lover ...	(6)	£9	15	0
Emergency Landing ...	(6)	£10	10	0
Gangs Incorporated ...	(6)	£10	10	0
A Fire has been arranged ...	(6)	£10	10	0
New Adventures of Tarzan ...	(6)	£10	10	0
Moscow Nights ...	(6)	£10	10	0
Chinese Bungalow ...	(6)	£11	5	0
Ghosts in the night ...	(6)	£11	5	0
Scrooge ...	(6)	£11	5	0
Swiss Miss ...	(9)	£18	0	0
Our Relations ...	(9)	£18	0	0
Things Happen at Night ...	(9)	£18	0	0
Swiss Family Robinson ...	(9)	£19	2	6

(All films in excellent condition)

### USED EQUIPMENT BARGAINS

9.5mm. Pathe Pax Talkie, 400w. ...	£120	0	0
9.5mm. Pathe Ace (motorised), 1 amp. ...	£8	10	0
9.5mm. Pathe H (resistance model), case ...	£14	0	0
9.5mm. Pathe Gem, 100w., 900ft. arms ...	£28	10	0
9.5mm. Specto, 100w. ...	£28	10	0
9.5/16mm. Specto Dual, 100w. ...	£32	10	0
9.5mm. Pathe Son Talkie, complete ...	£55	0	0
8mm. Kodascope 8/45, 200w., case ...	£20	0	0
16mm. BTH/SRB Silent and Sound pro- jector (Blimped), 300w., 1,600ft. arms. (Usual price £70) ...	£55	0	0
9.5mm. Pat motocamera, as new ...	£10	0	0
9.5mm. Siemens cine camera, f/2.8 lens ...	£12	10	0
F/2.5 lens for Pat or H camera ...	£5	10	0
Self-Recta Screen (Bead) 40 x 30in. ...	£5	0	0

### NEW EQUIPMENT

9.5mm. Pat motocamera ...	£13	18	3
9.5mm. H, f/2.5 motocamera ...	£26	10	0
9.5mm. Ace (H/T) projector, 1 amp. ...	£6	19	6
9.5mm. Noris, 100w., A.C./D.C., case ...	£19	19	0

9.5mm. Specto, 100w., 400ft. arms ...	£37	10	0
9.5/16mm. Specto Dual, 500w. ...	£56	0	0
9.5mm. Gem, 100w., 900ft. arms ...	£37	10	0
9.5mm. Son Talkie complete ...	£78	0	0

WE WILL MAKE YOU AN ALLOWANCE  
ON YOUR PROJECTOR AGAINST THE  
PURCHASE OF A LARGER, MORE MODERN,  
OR TALKIE MACHINE

WE SHALL BE PLEASED TO TAKE YOUR  
USED FILMS (IF IN GOOD CONDITION)  
IN PART EXCHANGE FOR BRAND NEW  
PRINTS



# PROFFITTS of BOLTON

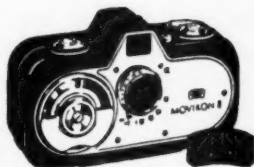
## DOWN goes the COST but the quality remains unchanged!

You MIGHT have noticed this stock slogan recently in regard to staple commodities, but when the reference is to CINE GOODS the cine enthusiast sits up and takes notice! Read on, therefore, for the joyful news . . .



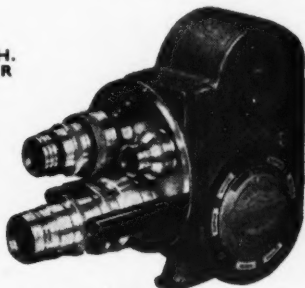
**G.B. B. & H. SPORTSTER 8mm.**

This superbly constructed cine camera, one of our best sellers, is now available at a price which we feel sure will do much to extend the popularity of 8mm. film. The above illustration shows the model fitted with the  $f/2.5$  universal focus lens, variable filming speeds for slow motion trick effects, etc. Spy glass viewfinder with adjustable lens mask for telephoto lenses, automatic footage indicator, powerful clockwork motor very quiet running, built on exposure guide, substantially constructed and yet very small and compact—fits in the coat pocket.  
Was £52 0 2 now £43 14 6  
Yours for 1/5th deposit.



**ZEISS MOVIKON 8**  
Was £66 1 8  
NOW £54 3 3

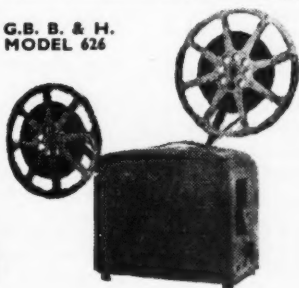
Revolutionary design making for easier handling and loading. Extremely quiet running, fitted with  $f/1.9$  focusing lens focused down to  $3\frac{1}{2}$ ". Takes standard 25ft. double run 8mm. film.  
Yours for £10 16 8 deposit.



**G.B. B. & H. VICEROY 8mm.**  
Specification similar to the Sportster, but with all the advantages of a turret head which when fitted with the extra lenses enables enthusiasts to cope with any situation on the spot without fiddling.  $1"$  and  $1\frac{1}{2}"$  lenses are available. Also special carrying case. The price of the basic camera with  $f/2.5$  fixed focus lens was £67 8 3, now £59 2 7. Yours for 1/5th deposit.

### SOUND PROJECTORS FOR A.C./D.C. SUPPLIES

**G.B. B. & H. MODEL 626**



Incorporating the standard projector mechanism as the famous 621 projector. Utilises a direct mains 750 watt lamp, has an A.C./D.C. amplifier delivering about 8 watts to the separate speaker. A machine which is every bit as good as it looks and it really does look first class. Price £205 or £41 dep. Balance up to 24 months.

**NORIS 9.5mm. EVER POPULAR**

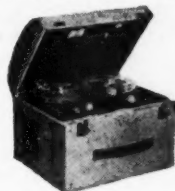


A motorised sprocket driven projector at a price bringing movie projection within the reach of almost everyone. Direct mains 100 watt lamp, no external resistance or transformer required, rewind, separate lamp and motor controls, etc. Price 19gns. including carrying case or £3 19 10 deposit and 18 monthly payments of 20/5.

### A SOUND INVESTMENT THE PATHE SON



The most popular machine in our comprehensive stocks of sound projectors, the Son is reasonably cheap to buy and very cheap to maintain in that films may be hired or purchased outright at extremely low cost. Price £78 0 0 or £15 12 0 deposit and 24 monthly payments of £2 17 6.



**G.B. RECORDER.** A really superlative instrument manufactured to the high standard one expects from G.B. Equipments Ltd. Attractive features of the magnetic tape recorder include twin track recording, dual speeds, fast forward, fast rewind, powerful amplifier delivering about 10 watts output in push pull, provision for extension speaker and separate inputs for mike, radio/gram. Small and compact, readily portable this machine was £99, is now £81 or £10 deposit.

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THE ORIGINAL and BEST  
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Two Surfaces—ATLANTA EXTRA BEADED and BLANCO EXTRA WHITE.

They cost no more than other makes. Sizes: 40" x 30", 40" x 40", 50" x 40", 50" x 50" and 63" x 47". From £11 5s. 0d.

The STELLA is erected for use in ONE lifting movement, and is automatically locked when fully extended. Closing is effected just as simply by the reverse operation.

The box is covered by a very fine material and is fitted with four very strong locks.

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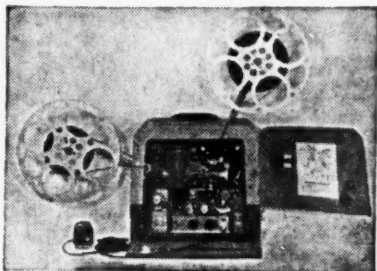
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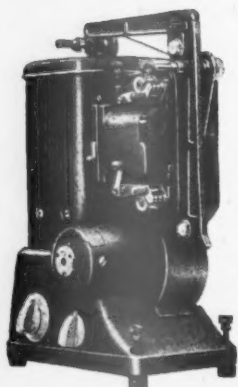
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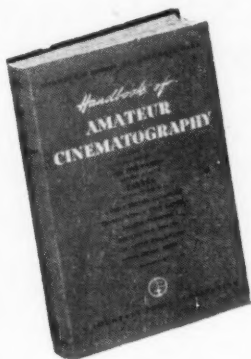


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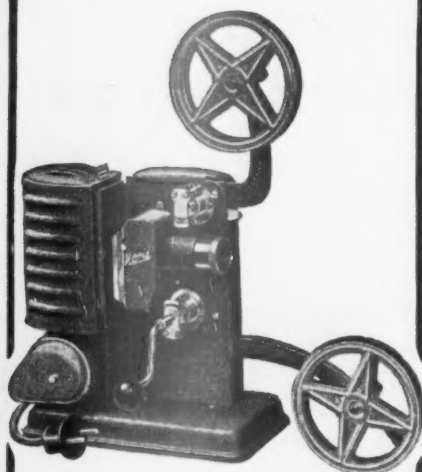
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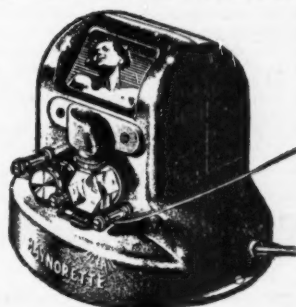
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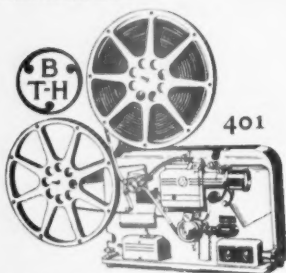
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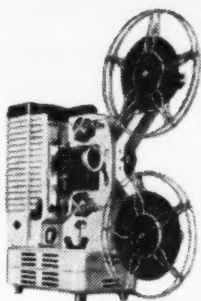
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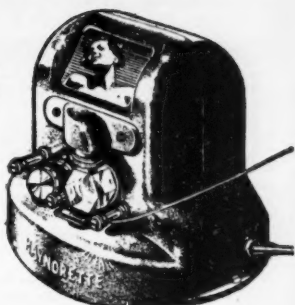
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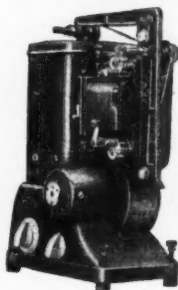
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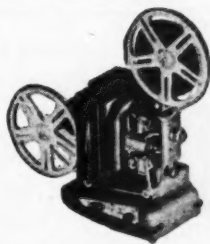
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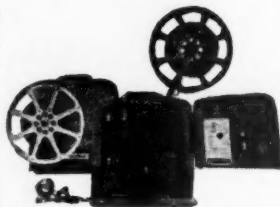
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## CUT AND COME AGAIN

For some months past in *A.C.W.* there have been fiery little references to uncut film competitions, and the ripples they have made have not only extended to a far distance but have been swollen by clubs overseas taking a header into the controversy. It is all very stimulating, and is probably productive of good—within the confines of a club. But making uncut films is not to be recommended to the lone worker.

The idea of such competitions is to encourage the entrant to plan his film so carefully that he is able to take every shot in the order in which it will appear in the film, without any excisions or trimming at all. Retakes are not permitted and there must be no splices throughout the film.

As a novelty for fostering the competitive spirit and inculcating the necessity of careful planning, these contests certainly have a value, but as a remedy for slipshod off-the-cuff shooting they are more desperate than the disease. Of course there is far too much haphazard filming. For every amateur who takes the trouble to work to a plan there are a hundred who cannot be bothered. But nearly every one of these hundred will indignantly assert that they do give some thought to their films.

They will point to the fact that they shot a special prologue to their holiday film showing pages of travel brochures being turned over, that they filmed the car leaving the house and being hoisted aboard the Channel steamer, and that they ended with a shot of the brochure being closed. But it is unlikely that they will be able to indicate any evidence of forethought in the body of the film; one or two shots of place names for use as sub-titles do not denote planning—they merely show that the producer had exercised customary precautions that caused him no bother and demanded not the slightest discipline. Look for matching shots, however, or for any attempt at building shots into sequences, and you will invariably look in vain.

Why, then, frown on the uncut film in the production of which every i has to be dotted and every t crossed before ever the camera starts grinding? Because excessive pre-occupation with technique is worse than insufficient attention to it. Technique is a servant who, one regrets, is inadequately employed, but once it becomes a dictator, the film maker is ruined.

Its unpredictability is one of the things which make film work so fascinating. Was there ever a film which turned out as one had hoped? Is there anyone who has never been disappointed that this little bit of action did not look on the screen as it was expected to look or that that exposure was not bang on? To be denied the opportunity of correcting mistakes because, theoretically, all precautions were taken against making them is to reduce film making to a mechanical exercise.

The trouble is that most of us are much too reluctant to correct them. We just don't bother enough. We are content to make do. If, says the cynic, we did cut everything which should be cut, what would be left? And so one has a good deal of sympathy with the outlook of the club which demands that members really should buckle down to things and, if they won't cut, go to great lengths to try and ensure that there should be no necessity for it.

Few family movie-makers have a taste for the sort of film which can be rigidly scripted. The personal and holiday film can't be. And it is because it can't that the insidious attitude of *laissez faire* creeps in, and we do scarcely any planning at all. We do not necessarily have to lay our plans in detail on paper, though the more we can do, the greater the help we shall derive from the exercise. It is the getting down to it which is important. We shall probably find that many of the ideas we hopefully set down won't work out. We may find ourselves staring at a blank piece of paper at the end of the session. It doesn't matter. The great thing is that we have made a conscious effort to think about it.

We have got to try to get into the habit of thinking in pictures, of seeing our film as a whole instead of as a series of snapshots. When we have reached that state of grace we shall probably have acquired sufficient skill and confidence to enter happily for an uncut film competition—but by then we shall no longer be in need of the severe discipline which such contests so rigorously impose.

A.C.W. IN A NEW SPRING OUTFIT  
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## The Plain Man's Guide to Editing

By KEITH W. BROOKES

*Editing session during one of the now well-known courses of cinematography at Wansfell Adult College, Theydon Bois, run by the Essex County Film Service. They last for ten days, during which students produce their own films. The next course will take place this summer.*

**L**isten to the Plain Man: "Yes, old chap, a marvellous time, thanks. We'd rain on the Tuesday, that's all. Snaps? No, took the cine camera. Nothing special, you know—just shots of the kids on the sands. Got the film back yesterday, as a matter of fact. It wants editing, really..."

This is usually as far as the Plain Man gets with his editing. He's read a book or two of the "All About Making Films" variety and bumped into a lot of stuff about moods and tempo and visual images and balance which might be useful if one was making a "proper" film but didn't seem to have much to do with the kids at Margate. Anyway, the garden wants clearing, the football season has started and there's television...

The plain Man knows that even the most random collection of shots gains from careful arrangement and cutting, and he's heard the old argument that the man editing his film gets his entertainment virtually free, since he requires only simple tools and film cement, which is cheap. But what does he *do*? How does he *start*?

Let's try to supply some of the answers. The equipment he will need can be divided into two categories—the essential and the desirable.

### Essential

**Film splicer, cement and brush or glass rod.**

**Shot box**, i.e., a large number of small boxes fastened inside a large one with a tight-fitting lid. Individual shots are rolled up and stored, one to each

compartment; the compartments are numbered for convenience.

**Pocket lens**, particularly useful when working on the small frames of 8mm. film.

**Film rewind**, which can be bought second-hand for £2-£3; a simple wooden one can be made at home.

**Transparent tape** for joining shots together temporarily.

**Scissors.**

**Note pad and pencil.**

### Desirable

**Pin-rack**, usually in the form of a length of square section wooden rod fitted with 30-40 numbered pins on which individual shots can be hung and arranged in order. In daylight, the rack can be suspended in front of a window, enabling shots to be easily identified. In artificial light, it can be hung in front of a well-lit white sheet.

**Animated viewer**, which enables the editor to see his shots enlarged and in motion without wasting time in repeatedly lacing up his projector. Or, as a substitute—

**Illuminated ground glass panel**, a safe-light with the dark filter removed and replaced by a piece of ground glass of the same size can be used.

With these simple tools, and a motto on the wall reminding him that the whole is *greater* than the sum of its parts, the Plain Man can settle down to work. Let us examine the various steps he must take, one by one.

What usually happens when the film arrives from the processing lab? It is projected on to the wallpaper in ten seconds flat. After the first rapture the Plain Man begins to feel the need for an audience and shouts to the wife. He is very late for work that morning. Now, all this is very natural, and from the editing point of view is quite a help, for it gets the fever out of his system and helps him to remember the details of the material. It also leads naturally to the first proper stage of the editing procedure.



Set up the projector to give a small, brilliant picture so that a low-powered room light can be left on to enable notes to be taken. The separate rolls of film should be spliced up on a reel to permit continuous projection. Assuming that the material available is by now fairly familiar, run the film through at the lowest convenient speed (say 10-12 f.p.s.) and note the following information for each shot :

- (a) Screen size (*i.e.*, long shot, medium shot, close-up).
- (b) Names of the people in the shot, and location.
- (c) The action, particularly at beginning and end of the shot.
- (d) Camera movements with directions.
- (e) Any imperfections, and how serious.

This seems rather a tall order, but most Plain Men using a little method and a lot of abbreviations should be able to manage with two screenings. Time spent at this stage will be twice saved later on—although shorthand writers obviously have the edge on the rest of us here.

### One Splice Per Shot

Give each shot a number on the list, and cut up the rolls into separate shots. This is essential. It is impossible to edit a film which has been left in one piece. As each shot is separated, place it into its numbered compartment in the shot box. It can now be easily found and is protected from damage. Many people are aghast at the idea of having as many splices as shots in a projection copy, but if the splicing is properly done the joins will go quite unnoticed on the screen.

Go through the list of shots and eliminate those which are below standard for any of the following reasons :

- Serious over-exposure
- Under-exposure which is too serious to correct in a reduction bath
- Bad focusing
- Bad composition (*e.g.*, chopped-off heads)
- Camera jerks
- Jump-cuts (*i.e.*, the camera has stopped and re-started in the middle of a shot. Not all shots with this fault need be scrapped, as explained later.)
- Wrong action (the conscientious P.M. will often have made a re-take)

#### MAKING A NOTE OF IT

We've abandoned the typewriter to write this with a pencil—a pencil on which the words, A.C.W. 9.5mm. Circle No. 8, are neatly blocked in gold. The bright idea of producing these pencils came from a Circle member in Tennessee, who sent over a quota which were distributed to fellow members and the remainder given away to people they hope might be interested in the Circle movement. No. 8 is fast becoming a popular symbol among cine-minded people in the Isle of Wight, for after each get-together the local Press invariably publishes a full report.

Shot too short for action (*e.g.*, Father riding a donkey in LS for 2 secs.).

Referring to the list, work out on paper a trial shot order. This practically amounts to writing the script after the film has been shot, but it isn't as uncommon as it sounds. (General rules to be followed in assembling the shots are given later). As the shots are written down, they can be taken from the shot box and hung in sequence on the pin-rack. This is largely a matter of trial and error until the bulk of the shots have been absorbed into the assembly.

### Gradual Improvement

When you are satisfied with the trial order, the shots can then be joined together with transparent tape for further examination, and possible re-arrangement. They may then be spliced up for projection. Project the assembly at normal speed, and note any improvements which suggest themselves, such as strengthening of continuity, shortening of shots, removal of blemishes or even extra material which must be shot to complete the film. Any parts of the film which make the eye jump, unless intentional, should come under scrutiny for further attention.

After correcting the sequence as far as possible, re-screen and note any further refinements. Mistakes become more and more difficult to spot at each successive screening, since familiarity breeds contempt. Keen concentration in the early stages is therefore important. At this stage, or earlier, titles may be thought out and noted in the script. When perfection is attained or exhaustion point reached, prepare and add the titles, leader and trailer (lengths of blank film at the beginning and end of reel). The film is now ready to be tried out before a small, non-sycophantic audience for further suggestions, which might lead to anything from the removal of two frames at the end of a shot to the complete re-editing of the whole film.

### A Matter Of Taste

The Plain Man, who everybody knows is no fool, will have spotted the catch in all this: Given a number of random holiday shots, what is the best shot order? The answer is, of course, that there is no such thing as the best order, since no two editors will choose the same arrangement and each may be equally right. It's all a matter of taste—and common sense. There are, however, several general rules which form the basis of all film editing—although they can all be broken occasionally.

The story may be flimsy (this year we went to Broadstairs ; on Monday we went swimming, and on Tuesday we went to Margate,

Don't worry—this isn't how members of East London C.C. (South Africa) really edited their comedy, *Uncle John Stays*. Credit titles were superimposed over a series of equally fantastic shots of the Club's technicians at work, and the mood of the film was established before the first shot appeared. A description of the way in which the comedy was actually cut appears on page 1137, the last in the series detailing the progress of this production.



etc.), but a thread must be there. The usual way to achieve this is to group together all shots which deal with similar activities or which show the same locations. Each sequence should be self-contained and advance the "story" a stage further. In professional and scripted amateur films, beginnings and ends of sequences are often marked by fading in and out; sometimes a mix is used for speed. In unscripted amateur films, fades are often difficult to arrange and titles are often used instead, each title helping to strengthen the thread of the "story". Thus the title: "We spent lots of time on the beach" could be followed by all the shots showing beach activities.

### Continuity In Cutting

Shots should be re-arranged to flow with apparent continuity. Ladies travelling with large wardrobes sometimes make this difficult, but the men-folk who stick determinedly to the same attire for the whole fortnight are a big help here. The order of the shots should allow for logical movement of the characters. A character leaving the frame on the left, should be next shown entering on the right. Characters walking directly to or from the camera can usually be next shown entering from either side, depending on the logic of the situation.

Normally the first shot or shots in each sequence should introduce the scene, or perhaps, a new character. A fairly general rule in cutting is to introduce a new subject to give a complete picture of it in relation to its surroundings; the subject is then examined in closer shots. For example: title "—then on to Margate", might be followed by an LS of the resort, succeeded by closer views of its

main streets, promenade, and beach, and finally shots of the family getting out of the car.

Occasionally, the order is inverted to give a close detailed view, followed by a "pull-back" to establish the subject in the scene. The title "Young Tom soon found a pal", could be followed by a CU of a beach playmate and succeeded by shots of the two children at play on the sands.

### No Place For Pets

After working out the order which includes as many of the "best" shots as possible, relegate all redundant material to the stock box, where they may well come in for the next film. Never include a pet shot which cannot be made to fit into the scheme.

Continuity lapses can often be glossed over by the use of "cut-aways". If there are two shots which will not quite cut together because some intermediate action has been missed out, possibly for reasons of economy, a shot showing some related action or scene may be inserted to bridge the time-gap. For example, suppose we have two shots: the first shows young Tom running away from the camera towards the sea in the distance; while he is still some distance away from it the shot ends; the second shows a nearer view of him splashing in the sea. Since there is a gap in the action, the two shots will not cut together directly, but if a shot of Tom's mother watching him (or watching anybody or anything off frame for that matter) is cut between them the awkward jump is covered, and if his mother's expression is slightly anxious, the extra idea of her anxiety for his safety has been added.

Shots spoiled by "jump-cuts" or a bad

## Sorting out the complications of

# COLOUR

*Don't be afraid of the mysterious "difficulties" of colour; imaginary problems have unnecessarily deterred too many.*

By BRIAN GIBSON

Making colour films probably provides the so-called experts among us with more scope for blinding their fellows with science and hot air than almost any other branch of photography. And yet, there's really nothing complicated about it. Making good colour films is not much more difficult than making good black and white ones, but the process has been wrapped in an air of such mystery that many newcomers to film-making (and quite a few old hands, too) have been scared off using colour, except in the very simplest way.

So let's take a look at colour, and in this short series try and sort out some of the problems and complications. We may as well start right at the beginning: how does colour film work? Well, it's all based on the fact that you can get pretty well any colour of the rainbow by mixing together varying degrees of red, green, and blue light—what are known as the three primary colours.

### Plus and Minus

There are two different ways of putting this mixing into practice, the "additive" and the "subtractive" systems. Very briefly, with the former system you add together different amounts of the primary colours to get your final result. If you want white in your picture, you add all three colours together to get it, because all the colours of the spectrum, if mixed together, produce white. The picture is usually made up of a fine pattern of red, green, and blue dots, each being so small that under normal conditions



The contrast range of this portrait is well within the scope of normal black and white film.

they are too minute to be resolved by the unaided eye, and one gets the impression of continuous colour.

The subtractive method works the other way round, and instead of starting off with no light and adding various colours to it, you begin with white light and take away the red, green, and blue elements. Thus, when red light is removed from white light, you are left with blue and green (or cyan, to give it the correct name); take away green, and you are left with magenta (red plus blue); take away blue, and you are left with yellow (red plus green).

Nearly all modern colour films use the subtractive method because it has a number of practical advantages. For instance, there is no necessity for the picture to be made up of a number of dots; instead, the film can be made up of three superimposed layers of emulsion, each sensitive to one of the primary colours. This arrangement is known as an "integral tri-pack", and is another feature which most modern films have in common.

BLUE SENSITIVE LAYER		
DEVELOPED TO YELLOW		
YELLOW	FILTER	LAYER
GREEN SENSITIVE LAYER		
DEVELOPED TO MAGENTA		
RED SENSITIVE LAYER		
DEVELOPED TO CYAN		
ANTI-HALO		BASE

Fig. 1

# FILMING



The portrait as it might be reproduced on colour film. The available contrast range is much lower, and highlight and shadow areas are badly falsified.

Although the manufacture of films of different makes is therefore similar, the way in which the coloured result is produced differs considerably, but here again, there are two main methods. Either you can process each layer of sensitive emulsion separately (in which case you need a specially equipped laboratory to handle the work) or you can incorporate what are known as colour formers in the three emulsions during manufacture so that the dye images are formed automatically during development.

The general theory is that you tend to get rather better results by using the former method, because you are not tied to using dyes which happen to be suitable both for direct colour development as well as for incorporation in the sensitive emulsion. Although the two main colour films on the British market—Ilford Colour and Kodachrome—are processed in this way, the majority of the Continental makes seem to favour the use of colour formers in the emulsion layers.

Just to round off this part of the story,

perhaps a few words on the manufacture and processing of colour film will help you to get a complete picture of what is involved. Let's take Kodachrome as an example because that is the process with which most people are familiar.

Kodachrome consists of three separate sensitive emulsion layers, the top one being sensitive to blue light only. Then comes a yellow filter, the purpose of which is to stop any unwanted blue light from reaching the next two layers. (This filter is removed during processing.) The middle layer is sensitive to green light only, while the bottom layer is sensitive only to red light. (Fig. 1 shows this schematically.)

## Layer By Layer

The first stage in processing the exposed film is to develop it to an ordinary silver image, but it is not bleached. Now, Kodachrome is a reversal film just like Super XX, but in this case the reversal process (that is, exposing it to light before developing for a second time) has to be applied to each sensitive layer separately. The bottom red-sensitive layer is exposed to red light, and the resultant image developed to cyan.

The top layer is exposed to blue light and colour developed to give a yellow image, and finally the middle layer is exposed to green light and developed to give a magenta image. The unwanted silver in all three layers is then bleached out, leaving a clear dye image at each level, the combined result being a three-colour representation of the photographed scene.

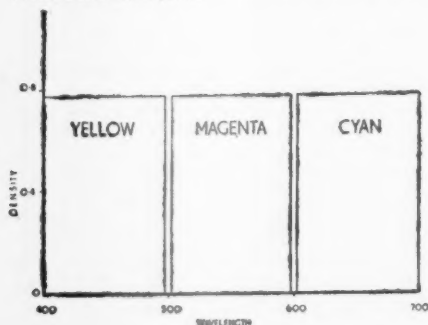
## Few Alternatives

So much for how we get colour photographs. What films are available for us? In America, considerable quantities of Ansco-color are used, but so far there is no news of any supplies reaching these shores. Apart from Kodachrome, the only other colour film being made in Britain is Ilford Colour, although at present this is sold only in 35mm. camera sizes. However, test lengths of 16mm. Ilford Colour have already been successfully made, so perhaps we shall see it in the shops eventually. Those who have used it as a still photographic material will testify to the high quality it achieves.

At present, therefore, we have to look to Continental manufacturers if we wish to find alternatives to Kodachrome, and here three main processes are available: the German Agfacolor, the Belgian Gevacolor, and the Italian Ferraniacolor.

Although all three films give results of high colour fidelity, both Agfacolor and Gevacolor produce pictures which are of an indefinitely

Fig. 2: the performance of theoretically perfect dyes used in subtractive colour films.



"different" quality from Kodachrome, while the Ferraniacolor process gives results which, from the point of view of colour quality, are very similar to those produced by the Kodak material. Substandard sizes of Ferraniacolor are on sale in Italy, but the British Agents, Neville Brown & Co. are so far distributing only 35mm. and roll film sizes here.

As mentioned previously, all these Continental processes make use of colour formers which are integral with the emulsion layers, and the processing of these films consequently tends to be simpler. Ferraniacolor, for example, involves a technique which is simple enough to carry out in one's own bathroom, but when the cine film becomes available no doubt arrangements will be made with laboratories to handle the processing, for 100ft. lengths of the material might be rather difficult to handle, and ordinary processing drums are not entirely suitable. All these available (or available-shortly) processes are basically fairly similar, and so problems concerning the correct use of one film will be common to the others as well.

### Accuracy Comes First

The most important consideration in any colour photographic process is the ability to reproduce reasonably *accurately* the colours of the scene you are filming. Remember that you are using only three basic colours to produce every shade and hue of the entire spectrum and that in no case are theoretically perfect dyes available, and you'll realise that any picture you take can only be an approximation of the original.

Just have a look at Fig. 2, which shows the absorptions of theoretically perfect dyes, and then compare it with Fig. 3, which shows the actual performance of some typical dyes. You'll see that they are not remotely equal and that (even more important), they overlap each other to a disturbingly large extent. A magenta dye, for example, doesn't only let

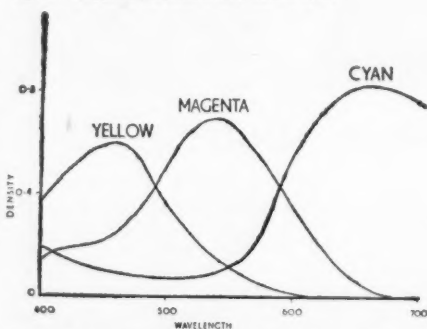
magenta light through and keep out any other colour—it let's through quite a lot of yellow and cyan as well. The yellow dye transmits a sizable proportion of magenta as well as a little cyan, and so on.

### Judging Quality

A further hazard is that our eyes (and brain) are very tolerant when it comes to judging colour quality. One accepts that the cover of this issue of *Amateur Cine World* looks the same colour in daylight as it does in artificial light, but in fact this is not the case. However, there doesn't appear to be any difference in the colour quality of daylight and artificial light because our vision automatically compensates for the change. Colour films, on the other hand, possess no such automatic compensation, and can only reproduce a scene as it really is, so unless you use a film which is designed to work under the same lighting conditions as exist when you take the picture, you run the risk of getting a true reproduction, and not what you think it should be!

The colour of the light by which you take your pictures has an important bearing on the accuracy of your results, and to simplify matters to a certain extent, most colour film

Fig. 3: a typical performance of actual dyes.



manufacturers market two versions of their material, one being designed for use in daylight (or, more accurately, *sunlight*), and the other for use indoors by artificial light. Both films are made in the same way, and differ only in that they are designed for use with light sources which are of a different colour temperature.

"Colour temperature" is a term which keeps cropping up in colour work, and a rough understanding of what it means is essential if you want to go in for colour filming seriously. Quite simply, it is based on the fact that light sources which are of different intensity (because the filaments of the lamps are burning at different temperatures) also emit light of different colour, and





## Pathe Indoor Filming Muddle

*Conflicting advice on film speeds and camera set-ups*

By CENTRE SPROCKET

I doubt if I am the only nine-fiver who wonders at times whether Pathescope really want "their" gauge to prosper. Some of their caprices are enough to send anyone round the bend—and into Acton Lane.

The revised speed rating of SS Pan was one instance. Users were given no warning that processing was to be changed to reduce the effective speed from 26° B.S.I. to 23° B.S.I. Admittedly there was a full-page article on the subject in the *Pathescope Monthly*, explaining what was being done—but only after we had been presented with a *fait accompli*.

Admittedly, also, automatic compensation during processing should ensure good results from chargers correctly exposed according to the old speed rating. Under adverse conditions, however, we must quite often rely on the latitude for under-exposure in order to get a particular sequence. In such a case, shots which would have been acceptable with the old processing might well be unsatisfactory with the new.

This grouse is inspired by an article in the Dec.-Jan. issue of *Pathescope Monthly*: "Be sure of your shots with VF film". This sets out to give us technical information on SS and VF stock, quoting speed ratings, lighting set-ups for photoflood work and a note on

using the Pat camera indoors. After reading it, however, I feel anything but sure of my shots on VF.

After reminding us that the speed rating of VF stock is 29° B.S.I. to artificial light, the article prescribes six alternative lighting set-ups and appropriate apertures for each. All are intended for use with VF film. Yet they would be correct for an emulsion rated at about 20° B.S.I. at the most!

### One Justification?

Check it yourself. One photoflood, 2ft. from the subject would, according to most authorities, give correct exposure on 29° B.S.I. film at f/7 to f/10, depending on whether or not you use a reflector on your photoflood. Yet Pathescope recommend f/2.5 for this set-up. In other words, the film bids fair to be over-exposed by three or four stops, even though Pathescope themselves state that slight under-exposure is preferable to over-exposure.

I can see only one possible justification for the Pathescope figures. With a subject over-exposed to this extent, the background may well be correctly exposed. Anything 3½ft. behind the subject will be 5½ft. from the photoflood and, thanks to the inverse

Another indoor muddle? But this one is intentional. Members of Woolwich Scout F.U., here seen shooting a lighthearted sequence for a Scouting production, are confirmed 9.5mm. users. Their cameras include two Dekkos, a Pathe H, a Pathe Motocamera and a Cine Nizo. Another enthusiastic 9.5mm. club is Omega Film Production Unit, whose cameraman is pictured above with his Dekko. (Photo: Yorkshire Post.)



square law, lit to only one-eighth of the intensity. But what a picture! Face tones in the subject—the most important part of the picture—will be hopelessly burnt out.

The secret of good photoflood filming is the use of one or more extra lamps to light the background to the same level as the subject—or even a bit higher. Use VF stock by all means, but if you want to know how to expose it, turn to the Dec. A.C.W.

Users of the Pathe Pat can scarcely complain that the Pathescope article gave them false data. They get no more than an assurance that by using three photofloods and “the larger of the 2 apertures on the standard model . . . indoor filming may be undertaken with every confidence”. They

are not told that the larger aperture is the one marked “Dull”: it is very easy to get confused about this.

By a more serious oversight, however, there is no guidance at all as to the best distance between photofloods and subject. Nor can one deduce this readily, because Pathescope have never themselves published any information on the apertures used in the Pat lens.

Pathescope, this is not nearly good enough! Nine-fivers are as keen as ever to use your cameras, projectors and films. But in your own interests, as well as ours, you must give us enough information to use your products intelligently. And poor guidance can be worse than none.

## The Right Way with Reverse and Stop Motion

Instructions for even quite a simple process must be surprisingly detailed if they are to be neither ambiguous nor incomplete. For example, the trick effects I mentioned last month are described in every cine handbook. Yet how many list all the little precautions conducive to success?

That apple which appeared mysteriously under a lifted plate was produced simply enough by stopping and re-starting both camera and action simultaneously. Directions for producing this effect rightly stress the importance of accurate timing so that actor and camera really do stop and start together. If the actor moves at all while the camera is not running, there will be a jerk in the action of the finished film. Exactly how do you ensure a smooth result?

### Helping The Actor

My own methods may sound unnecessarily involved, but they are really simple. First of all, I contrive the script so that the camera can be stopped at a natural pause in the action. In the above example, the actor had to lift the plate with one hand, and pick up the apple with the other. The camera was stopped when the lifting action was complete and before his other hand entered the picture.

To make things even easier for the actor, I arranged for him to be seated at the table so that he could rest one elbow on it. This prevented his arm from swaying about while I put the apple in position.

After this, it might seem unnecessary to call out “One, two, three, go” before re-starting the camera. If you do not, however, the actor may hesitate a fraction of a second after hearing the camera start, and there will be an unnaturally long pause in the action.

What other precautions are necessary?

The camera must be mounted on a firm tripod, of course. If possible, it should be a model which does not produce “starting flash”. If a starting flash is unavoidable, you will have to cut out the over-exposed frame and make a very neat splice. Should the splice be noticeable, it will detract from the effect to some extent.

### Watch That Cloud

There is one further potential cause of trouble. If, for any reason, the exposure is different for the two halves of the shot, it will become evident that it was taken in two parts. Even automatic compensation will not hide this, as there will remain an abrupt change of density at the break, although extending for only a few frames.

So, if you are shooting outdoors, beware of broken cloud which may move across the sun while the camera is stopped. Also, *do not* rewind the camera between the two halves of the shot. If you have any misgivings about its ability to start smartly the second time, keep the first half of the shot as short as possible.

All the other effects in my little 30ft. film relied on reversed motion. This effect is produced by holding the camera upside down and later cutting and resplicing the film to put the picture upright once more. Yes, it sounds easy enough and in 9.5mm. you have no worries about whether the perforations or emulsion are going to end up on the wrong side of the film. All the same, there are several points you must watch.

On most Pathescope cameras, for example, a guillotine shutter is used giving less exposure to the top of the picture than to the bottom—assuming the camera is right way up. On landscape shots this is often useful

in that it helps to prevent the skies from becoming burnt out.

If you invert the camera, however, you give the sky *more* exposure than the foreground and so increase the danger of burning out the sky. So if your camera is of this type, do not try reverse motion effects on landscape shots including sky. Instead, choose a high viewpoint that will exclude all sky from the picture. It is unlikely that the gradation of exposure from top to bottom will then be noticeable.

Any parallax correction on your camera will operate equally well whichever way you hold it. But if there is no such correction, you will have to remember that the relative positions of viewfinder and lens are reversed when you invert the camera. So if you normally put the image in the bottom left-hand corner of the finder for extreme close-ups, it will have to be in the top right-hand corner when the camera is inverted.

## QUITE A MODEL BACKGROUND

I have been reading with some interest *The Link*, the magazine issued by the A.C.W. 9.5mm. Cine Circle No. 8. The December issue ran to 37 pages and contained articles by users of all gauges. In fact, one feature listed eleven different film gauges used since 1902 and, with variations in film base and perforation, making a total of 19 different standards! One entry in this list intrigued me: Kodak-Pathe 9.5mm. of 1921 having small oval perforations in the centre. I would very much like to see a sample of this if anyone can find one.

In another contribution, Bill Coombes describes how he planned to build a whole village of cardboard models from the parts on Rinso packets. He was then going to garnish it with model cars and other oddments (presumably animated) and film it from various angles. The finished film was to have been shown at a gathering of the Cine Circle and the audience invited to identify the locale.

I wonder how successful it would have been! With no story to carry it along, it would have been a highly exacting test for the producer. I think the models would have needed a lot of "weathering" with judiciously applied watercolours. Even then, various details might spoil the effect, even though the audience could not say what was wrong. Roofs should overhang at the eaves; some windows should be open, some closed.

The photograph on this page shows a model which I made and filmed, not as a subject of a film, but as a background to a story. In order to make the details authentic, I based my model on a photograph of a



Where is it? Centre Sprocket describes below how he filmed this quaint old village.

French street. Before filming in earnest, I removed all the shiny paint from the lead soldier "statue". Also a cigarette, rubber tube and 32 f.p.s. enabled me to get a tolerable representation of smoke rising from one of the chimneys. A cloudy sky was provided by setting a glass plate 3 inches in front of the camera. On the upper part, a smear of gum was darkened with blacklead to produce the right effect.

Fakes seldom get by for long, so this model was used only for a very few shots. The bulk of the action was taken in mid-shot or close-up against full-sized backgrounds. Live action animated even medium long-shots of the model and so relieved it from close scrutiny. This month's problem is to consider the best way of getting live action on to a model set.

## I.A.C. PRIZEWINNERS

Mr. and Mrs. Stuart Day's *City Of Temples* was hailed as the film of the year in the I.A.C.'s 1953 competition, gaining the *Daily Mail* challenge trophy, the Bassett-Lowke trophy and the I.A.C. sound film trophy. It is a 900ft. 16mm. Kodachrome sound-on-tape documentary on Bangkok.

Other awards were as follows: Group I (16mm.): I.A.C. challenge trophy and London Film Productions gold trophy for Kingston & District C.S.'s *History Of Walton*; I.A.C. challenge trophy and Sheffield Photo Co. prize for the best colour film to C. P. Abbott's *My Wife's Patchwork*, a 730ft. s.o.f. Kodachrome; A.C.W. plaque and Mini-Cinema cup for technical proficiency for J. S. Eley's *Little Cinders*, silent 600ft. Kodachrome fantasy combining cartoon and live action; I.A.C. silver medallion to Miss Helen C. Welsh of New York for *A Queen's Story*, 300ft. magnetic stripe Kodachrome record of the Tulip Queen's year of office; I.A.C. bronze medallion and Wallace Heaton trophy for photography to W. G. Nicholls of Australia for *The Ladybird* (175ft. Kodachrome); I.A.C. bronze medallion to C. P. Abbott's *When Bee Meets Bee*, (740ft. s.o.f.).

Group II (9.5mm.): I.A.C. bronze medallion to *Television Troubles*, 35ft. farce by John Daborn. Group III (8mm.): I.A.C. bronze medallion to A. Waller's *Motor-Cycle Trial*, (140ft.) Novice's prize to Victor Atlas's *A Letter To My Son* (review in this issue). A full report on the films will appear in next month's A.C.W.

# My Backward Son

By C. R. ENGLAND

Chapel Trustees are odd people. I know—I am one! Take a straight request to them for an alteration to Chapel premises, and it will in all probability be turned down. Pass a casual remark, or drop a hint in the right company, however, and very often the deed is done.

So it was when our extension was built. "While you're at it," I said to the Minister, "bash a few holes in that wall for projection ports," and much to my surprise, the remark was taken seriously. We now have two large rooms with a 2ft. 6in. square hatch between them.

As I had the "port", I felt obliged to use it, even though I had never before given the matter a serious thought. There were snags. Even with a 2in. lens I could not project from inside one room to the far end of the other—both rooms are much too big, and the pictures colossal! So I have put back the standard lens and now use a back-projection arrangement, as illustrated.

A programme of silent films can be shown with the projector pointing directly at the back of the screen, and the spools placed wrong way round on the machine; but with sound films the sound track must, of course, stay in its normal position and the image has to be reversed after leaving the projector. A suitably mounted driving mirror takes care

of the reversal and does not appear to affect definition or brilliance.

The screen itself is 4ft. wide and was cheaply made from ordinary tracing paper, hemmed at the edges to prevent tearing. The black border is painted in "Dullite" which does not flake or stick when rolled up. At present the screen is suspended above the stage by long lengths of string, but it will get a roller and frame if the demand for shows is great enough.

## Dazzlingly Bright

Whenever I see 300 and 500-watt lamps in action, I marvel at the Son's 100-watt output—I have still to see anything to beat it in the moderate price range. Now I find that with back-projection a centre-of-audience view of the screen is dazzlingly bright on average-density films, whilst satisfactory brilliance is found everywhere except at the side in the very front. (This, of course, is characteristic of all back-projection and not a failing of the Son.) The audience is best seated in V formation, the front row being 5 or 6 seats long, the back row—30ft. back—having 18 to 20 places.

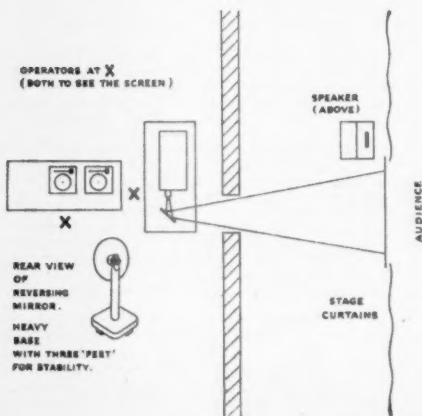
Performances so far have been well received, and I have not heard any technically-founded complaints. One oft-repeated remark is that the absence of a projectionists "island" amid the audience is a Very Good Thing.

## Local Scenes Score

It is encouraging to note that although many horrors are still in circulation, the sound tracks of a number of newly-released 9.5mm. sound films are really good. In a high-roofed schoolroom all sound is made the most of by placing the speaker high (on top of a stage proscenium), and pointing down on the audience at 45 degrees.

But needless to say, *all* stock films take second place to shots of local places and people, and it must be admitted that the inclusion of my own Coronation Year takings contributed much to the success of the first back-projected programmes. Incidentally, my own efforts in 1953 are rounded off with Walton's 100ft. *The Coronation* in colour (a reel which is almost an exception to the above popularity rule) and I find that Elgar's *Pomp and Circumstance* March No. 4 makes a ready-edited accompaniment to the film—just right in length, mood, and marching-time!

So now the Son is backward and, strangely enough, a success. For those who have humble apparatus and ungainly premises, there's much to be said for a hatch, a mirror, and a yard or two of tracing paper.



# Good Show in the Living Room Cinema

*More pages from  
Movie-Maker's  
Diary*

By DENYS DAVIS

*Sound accompaniment is essential for a really Good Show. At Southall C.C.'s presentation of the 1952 Ten Best, the Mayor and Mayoress were shown the equipment used for the musical background by a member of Kingston and District C.C. Seems like very close inter-club co-operation to us!*



**6th January.** This is Twelfth Night, so down come the Christmas cards. Had a grand collection this year, the majority from amateur film makers like myself. The cine amateurs of Yugoslavia even had their card specially printed in English! Portugal sent an amusing card with a cartoon inside showing "the UNICA route" from 1931 by way of Glasgow, Barcelona and Brussels to Portugal, where the next festival will be held.

The Norwegian amateurs had a neat double fold card—on one side a photograph of a typical snow scene in correct screen proportions while, facing on the other side, a cine-cameraman drawn filming the scene. Jean Borel's card showed a little rowing boat on a very wavy sea of film, with cameraman filming the sea gulls.

## Far and Wide

Cards came from cine enthusiasts in Holland, France, Australia, Switzerland, Argentine, Italy, Denmark. Both George Sewell and Alan Withy had made their own. George's was a photo of a model railway layout while Alan had photographed his own hand painting the finishing touches to his seasonal message.

Stanley Schofield's was quite the largest, with an amusing cartoon cover showing his whole unit in action, all running furiously to keep pace with him. As he was drawn with his finger stuck up the lens, I hope the film was successful! Finally, from Scotland, came a card from their Film Council showing a truncated Scot filming, with below Burns'

famous lines about seeing ourselves as others see us. What friendly people there are in our hobby!

**8th January.** Question time at a club meeting. "My 8mm. projector makes such a dreadful clatter every time a splice goes through it. What can you suggest?"

I know the machine in question is rather prone to this trouble for it "clatters" each time a splice hits the top of the pressure pad. The solution is to splice the film so that the base side of the film eases the splice through. In practice, this means that the splicer must either be turned away from the user, or the film reels exchanged on the rewinds. As this club member had only one geared rewind, with one idler arm, I suggested that he should try to splice "from the other side".

Now he has since told me that he is mastering the art and, what is more important, that this method does result in quieter projection. Splicing back to front is not too difficult—I often have to do it myself when joining 16mm. sound films.

If you have a similar problem, I would suggest that you should make up a short length of film and then try it out on the machine laced up first one way and then the other. From that point you will discover which is quieter, and can then work out your own editing drill.

**9th January.** Drop into my local radio shop this morning to select a record to fit a particular film sequence. Chatting with the manager, I learn that the major record companies have now withdrawn all their effects discs because they received so many



complaints that they were out of date. However, some shops still have stocks so you may get what you want before it is too late. The manager of this one is himself a cine enthusiast, so he prudently laid by a good supply.

Incidentally, I wish a reader who has knowledge of musical matters would compile a really detailed mood music catalogue. It is long since the companies gave up issuing their printed catalogue, which was invaluable, and I think it is time we had something up to date to replace it.

If somebody would compile the facts, I am sure that one or more of the amateur cine organisations could tackle the printing side of the job. With more and more free records available from local public libraries, there must be sufficient enthusiasts who would pay a bob or so to make the project self-supporting.

### White Magic ?

*20th January.* My hosts this evening converted their living room into a neat little home cinema, with projector all laced up and ready to go, all while I was out of the room for a moment. Having seen the Houdini film the night before, I asked them how they did it so quickly.

Tip one : Instead of arranging tables and books to support the screen, they suspended it from a light-weight cord stretched across one corner of the room from picture rail to picture rail. One end of the cord was permanently attached to one rail with an ordinary picture hanger tied to the other. This clipped on to the rail and the screen

had two cup hooks fastened to the top by which to hang it from the cord.

Tip two : A permanent cable runs round the room to carry the sound. One end plugged into the projector while the speaker, which was an extra one bought specially for the job, had been fitted into an empty radio-gram case. Did I say empty ? Well, the wife kept her knitting in the top half.

### On The Wagon

Tip three : An old dinner wagon had been bought for 30s. and converted to hold the projector. This had been bolted to the top, which was removable. When not in use, the projector and its wooden base could be lifted off together bodily and replaced with the projector, ready laced, suspended upside down. One drawer had been removed from the wagon while the other one had been made a little smaller and left to carry fuse wire and all the other odds and ends we seem to need for the job.

When not in use, the wagon was wheeled over to one wall and covered with a small table cloth, which, incidentally, kept the projector fairly dust free. Quite a practical gadget, don't you think ?

*21st January.* I was amused by the remark written on a recent audience reaction card at a film preview. One fan put, "You people get paid to make pictures and if you don't know what's wrong with them, I won't tell you."

It isn't quite the same with amateurs for, nine times out of ten, we couldn't care less what others think of our efforts. The main criterion seems to be that we should have

*(Continued on page 1160)*

*Plenty of food for thought, but apparently nothing else in this restaurant set. The director gives a few final instructions before the Bolex H16 takes another shot for Southall C.C.'s The Thing.*



Bath night is often story enough for most parents, but how many manage to capture this kind of record of the event? Even the professional has discovered the charm of the subject, and Vincent Winter's bath is one of the most delightful moments in *The Kidnappers*, one of the new films reviewed on page 1130.



## Stumped for a Story?

By DOUBLE RUN

Do you avoid making story films because you find it difficult to think up a plot? I find that the best way to work one out (especially for a family film) is to list the available actors and locations, and then see what ideas they suggest. So when I decided that my family film this year should feature a six-year-old boy and a dog, I tried to imagine the sort of things that a boy and dog might get up to in my garden. The presence of an outdoor tap suggested that the boy could try to give the dog a bath—and my knowledge of the dog suggested that it could refuse to have one.

This may not sound very original, but I don't suppose that my finished film will bear much resemblance to *Ric Has a Bath*, *A Dog's Life* or the many other films with similar subjects simply because my story is written to fit my own circumstances. There are several huts in my garden and a river runs nearby, so these will play important parts in the film; our dog has one parlour trick—and it also cringes absurdly when it feels it has become unpopular, so I remembered this when I worked out the plot.

The story that finally emerged was a simple one: the boy arrives at his grandmother's and asks if he can play with her dog; after considerable trouble in finding it he struggles unsuccessfully to give it a bath; eventually he runs home, watched benevolently by his grandmother—who has yet to

discover the trail of destruction he has left behind him.

The virtue of this plot is that it will give me every chance to exploit the possibilities suggested by actors and locations. Instead of forcing the players to conform to the plot, I have tried to make the plot fit the players. This is surely the best approach for any lone worker.

### Ideas from Locations

I sometimes find it helpful to wander over possible locations and see what ideas they suggest. For example, some ruined piggeries suggested a hide-out for a gang of boys. A little further down the river was an orchard. This suggested the possibility of a thief landing by boat and helping himself to the fruit. The owner of the orchard might suspect the boys of the theft, and they would have to catch the thief to clear their name.

The ruins would make a fine setting for the pitched battle that was likely to develop, and it was easy to see the dramatic possibilities of the river and the high crumbling wall that overlooked it. So far, so good—but where was I to find the necessary actors? I realised that the local scouts might help me, so I rewrote my script substituting for the gang of boys two scouts under canvas, and

giving the owner of the orchard a young son whose one aim was to join the troop. Although I considerably modified the story, the basic idea was still that suggested by the location.

One film can often suggest an idea for another. I do not mean that we should try to remake *Quo Vadis* on 8mm.—although it might be fun to parody it with the aid of absurd models and a blaring tape accompaniment. Nor need we follow the examples of *Account Settled* and the impressive (if, to me, unintelligible) *Sidetracked* and attempt



We can get useful ideas from the professional, says Double Run, and on page 1130 are described the lessons The Kidnappers can give family filmmakers. Jon Whiteley and Vincent Winter are the child stars of this new British feature.

subjects that the professionals do very much better. Yet what we see at the cinema can sometimes set us thinking along the right lines.

*Indian Gold* (16mm. Kodachrome, available from the B.F.I.) is an excellent example of an amateur film that obviously began in this way. It is the familiar story of pioneers v. Indians, complete with blazing guns, desperate hand-to-hand fighting, burning arrows and prisoners at the stake—but instead of the usual Hollywood cast, all the parts are played with immense gusto and relish by a troop of Glasgow Boy Scouts. Incidentally, I would very much like to see this film and *Marionettes* (my two favourite amateur productions) made available on 8mm.—for hire, if not for purchase. Could the I.A.C. or some commercial concern arrange for reduction prints to be made?

An example of an amateur film suggested by, but not copied from, a professional picture, is the 8mm. Carlin release *Looking for Trouble*. Three boys steal cricket balls in order to win a reward. In the professional *Plus des Vacances pour le Bon Dieu*, a gang of slum children stole dogs in order to claim the rewards. However, all similarity ends here. The amateur film soon develops into a

mad chase and is far removed from the pithos of the French original.

I know few amateur films that are anything to stage plays, except for Ace Movies' remarkable achievement *The Miracle* (available on 8mm. as well as 16mm. from the I.A.C. library). A number of clubs, however, seem to rely on revue sketches for their plots, and so are sometimes led to waste their skill on stories that do not deserve their attention. A danger of using such sketches is that they often depend for their effect upon a surprise ending—and by the time this comes, the audience may have lost all interest in the film. The Wanstead and Woodford C.C. film *Into Circulation* (I.A.C. 8mm. and 16mm.) suffers from this fault.

### No Sub-Titles Needed

The professionals have sound commercial reasons for adapting novels for the screen, but fortunately amateurs are not affected by them. I believe that a really well constructed silent film needs no sub-titles, so it is easier to begin with a series of pictures in mind than a mass of words. Short stories have sometimes proved manageable (doesn't *Handle for Scandal* owe something to one ?) but will very seldom provide ready-made plots.

I have, before now, settled down with a large volume of short stories and searched through for something filmable but I would have been more sensible to have gone for a walk and kept my eyes open.

It is often said that there are enough ideas in a single newspaper to supply us with all the plots that we need. Although I have seldom found these helpful, I did see two reports the other day that set me thinking. One was about some boys who had faked up a time bomb, planted it in a dust-bin and so thrown their whole neighbourhood into fear and confusion.

### Experience Tells

The other was about a marrow that exploded. I imagined a nervous housewife reading about this and then anxiously eyeing the marrow beside her, afraid to move lest she set it off. Such reports, of course, are far from being complete plots, but they may suggest incidents for suitable stories of our own.

Our own experiences also suggest ideas. A blind beggar in the street inspired the makers of *Head in Shadow* to explore the world of the blind. Similarly, the things that happen to us can provide us with the backgrounds for our stories. In the film *The Young Bear*, the incidents were fictitious, but the background of the squalid bedroom-study was taken directly from life.

Finally, there are original ideas, ideas for particular incidents that we think would look effective on the screen. For example, it occurred to me that it might be amusing to show someone being rescued from drowning who was not drowning and did not want rescuing.

Similarly I imagined (or was it remembered?) a sequence showing a man taking a dog for a walk. At first the dog tugged eagerly on its lead, pulling the man along behind it. After a while, it trotted happily beside him. Later still, it dragged behind and the man had to pull it—and eventually he had to carry it.

I jotted down these ideas, and when I came to work out the various possibilities suggested by available actors and locations, I found that I was able to make use of them. But, as usual, I had begun by listing my actors and my locations. If you do this first I think you, too, will find that ideas come to you.

### TIPS ON TINTING

I wanted to film a colour title, but had run out of Kodachrome. So I filmed it in black and white, and hopefully bought a bottle of green cine stain. The instructions told me to immerse the film in a suitable dilution of the stain, and then to rinse it thoroughly.

I filled a large deep dish with water and poured in enough of the stain to colour it a bright green. I dropped in several test lengths of clear film and kept them in for varying periods. When I took them out, they all seemed a similar light green. So I dropped the title in.

First one end, and then the other curled out of the stain and I had to hold the film under with my fingers.

I left the film soaking for over half an hour, rinsed it out and hung it up to dry.

When I examined it, I found that the white lettering had become very light green, still on the same black background. I had wanted bright green letters, so I decided to try again with a much stronger solution.

This time I poured undiluted stain into an ash tray, curled the film up and dropped it in. When I took it out, I found that some parts were just the colour I wanted but that the rest had not been affected at all. The stain had not been able to penetrate the coiled film.

After rinsing the film under the tap, I found that the bright green sections had become pale green. Puzzled by this, I rinsed the film again—and the pale green became almost white. Apparently it did not pay to follow the instructions where rinsing was concerned.

I poured the whole bottle of stain into a large dish, added enough water to make the liquid really deep, and held the film under, this time taking great care to ensure that the dye could get at every part of it. Eventually I hung it up to dry without rinsing. All went well, and the title came out (and remained) nearly as green as my hands. But next time, I'll wait until I get some Kodachrome!

Some very sound advice about tinting was given on page 840 of the Dec. A.C.W. (leave in stain for over an hour—do not rinse—when dry, wipe base side with very slightly moistened rag to remove drying marks). I wish the manufacturers of the stain would quote this in full in their instructions. It would be much more helpful than their present cryptic advice.

### 8mm. AMATEUR RELEASES

When I mentioned Hamtune Films some time ago, I pleaded that other clubs should follow their example and make their 8mm.

(Continued on page 1162)

Youngsters take a hand: a production still from *Looking For Trouble*, an 8mm. film which was suggested by *Plus des Vacances Pour le Bon Dieu*, a professional film.





Fig. 1

# Gadget Corner

A MISCELLANY BY HARRY WALDEN

## Splicing

Here are one or two refinements. The first is a small pastry brush, costing a few coppers, with which I brush off the bits after scraping. The handle was cut short so that the brush goes into the splicer box. Brush the bits away, not towards you, and keep a clean white cotton cloth about a foot square under the splicer to catch the cuttings. They can then be thrown away in one go, and peace with Domestic Authority will be preserved.

When the splice has been made, use the near edge of the cloth to wipe off the spare cement. Do this on both sides of the film. At one time I did not take this precaution, and for years I have had occasional breaks on old films, not because splices come apart, but because the film cracks next to the splice.

## One Cause of Breaks

If you do not wipe the cement carefully off the film, the surplus which has oozed out from the edge of the overlap eats into the film and weakens it along a thin line. It is not noticeable at the time, but at each showing the film is bent quickly to and fro as it passes over the sprockets and, just as you can break a piece of wire by bending it sharply to and fro, the weak spot eventually breaks.

Perhaps the great art in splicing is to get the right amount of cement (not too little, not too much) in the right place. Some time ago I was removing a cork with a small brush attached from a bottle of cement. The cork slipped suddenly, and the brush splashed the film cement into my eye. Fortunately, it was of a kind that did not contain glacial acetic acid, and after a quick wash my eye was none the worse. But I have never since used cement with a cork or a brush.

## Spare The Rod

Some makers supply a glass rod in the stopper. For years I used a thin glass rod from Woolworths. (I fancy it was designed for painting finger nails). I found the best way to get a constant amount of cement was to touch the end of the wet rod against the side of the bottle to run off the drip, and then turn the rod up the other way for a moment so that the remaining surplus ran up. This left just the right amount of cement on the

end of the rod. But you have to adapt your procedure for each batch of cement and each kind of film.

When the rod broke I could not get another, so I tried a fountain pen filler which works very well. You do not squeeze the teat but just dip the filler in cement, a small amount of which it picks up by capillary attraction. I just rub the square-cut end of the filler down the scraped end of film. It is just about the right width.

In order to avoid getting cement on to the glass rod or fountain pen filler and thence on to my fingers, I fitted a rim near the top (Fig. 1) which fits like a cork in the top of the cement bottle. The filler is thus always ready to hand, and prevents undue evaporation. The rim is very simply made from a piece of gum-strip slit in half, wetted and wound round and round the filler until it is just big enough not to slip into the bottle.

## TIGHT ON THE REEL

If you want to keep the ends of your films free of rainstorms of scratches you must, among other things, see that they do not unravel in the can. If they do, the turns will unravel as they are jolted about and the particles of dust between the layers will do their deadly work. Some people just twist the end through 90 degrees and slip it between the side of the spool and the roll of film—a makeshift procedure which is certainly better than nothing.

The best things to use were the long steel "garters" that Ensign used to make. Rubber bands, unless very thick and wide, are a snare. They slip down between the film and the side of the spool and you have to fiddle to get them out. If you do use them, make tags for them. There are probably fifty ways of doing so, but here are three: (1) Take two inches of gum-strip, slip it under the rubber band, fold up and stick the two gummed surfaces together. Trim with scissors. (2) Tie a knot in the band. (3) Get a small rubber band (such as those used by florists) and knot it into the larger one.

## NO MEETING PLACE

Leicester amateurs, whose group activities are hampered through lack of adequate premises, will be interested to learn that, through the generosity of an A.C.W. reader, accommodation in the northern suburbs of the city may be made available to them. Details can be obtained from A.C.W.



# IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

## Pros and Cons of 9.5mm. Sound

### SWITCHING

Sir,—As an experienced operator of many years standing, both with 35mm. and sub-standard (9.5mm. and 16mm.) I cannot understand the Rev. R. E. Cox having no complaint about 9.5mm. sound. It is common knowledge that there has always been some wow with the Pathe Vox, and as for the sound on some 9.5mm. films...! On the print I hired of *Fury of the North*, the sound was so bad that it was almost impossible to hear what the characters were saying.

I own one of the first models of the Son and—to give praise where it is due—it is one of the best machines I have handled. But there is a snag. When I wanted to play records during the threading up of the projector, I found to my surprise that I could not do so, for the motor switch has to be on before the amplifier can be switched on for records.

I wrote to Pathescope about this and they have since incorporated a switch at the front of the projector which cuts out the exciter lamp. But the real secret of how to get the motor switch on is to see that the motor resistance lever in front of the projector is clear of the resistance winding. The motor switch can then be left on without doing the motor any harm. But it should not have been left to the user to make the suggestions.

9.5mm. is good up to a point, but there is still room for improvement, especially in the sound track.

DUNDEE.

J. S. BLACK.

### STICKING

Sir,—During the screening of a 9-reel film I had some trouble with the sound drum sticking, which also caused a shocking wow. The Son sound head is different from most, the flywheel not being fixed to the shaft but held by the pressure of a spiral spring. This spring is kept off the ball race by a washer and metal clip.

The trouble was caused by the small clip being forced into the bearing and preventing the balls revolving. It was also found that it is almost impossible to get the flywheel to

rotate perfectly truly. When placed on the shaft it can be moved like a loose tooth. I wonder if anyone else has had the same trouble?

I think the passage of film over the scanning point would be much steadier if instead of a ball race and cone bearing, a ball race was used at each end of the shaft.

CLECKHEATON, YORKS.

D. BUSHELL.

### RELATIVE VALUES

Sir,—It is now more than six months since Mr. Sansom first voiced a complaint about 9.5mm. sound films—not his projector, or anybody else's projector. Now it becomes apparent that our little sister is being deserted by even her most ardent suitors. Yet having been aware of her fickleness for half a year at least, her father, that noble pioneer, still keeps dumb.

To those contemplating purchasing 9.5mm. sound equipment, my advice is that you demand to hear two or three library films first.

SUTTON-IN-ASHFIELD.

J. SHAW.

### LADY TO THE RESCUE

Sir,—May one of the feminine sex step in on this question of 9.5mm. sound reproduction? During the past twelve years I have designed and built amplifiers for all types of sound heads, and would like to ask if you fellows have ever stopped to think of how the sound is conjured from a small film to your speaker via valves, condensers, resistances and other components. There are a great many varying designs for amplifiers, all giving different results.

How many of you have given thought to a dual speaker unit and its advantages over the very much overworked single speaker? And what about the high and low frequencies handled by such speakers and amplifiers? When was the sound head last cleaned and tested for wear? Is the exciter lamp in correct alignment—or is its filament old and buckled? Have minute particles of dust fallen across the fine slit in the optical system? Are the amplifier valves old or of low emission? Is there leakage in coupling and decoupling condensers, photo cell bias voltage and circuit?

No, chaps, I can assure you that it is unlikely that little strip of sound track is entirely to blame. If your sound system is not capable of handling what is transmitted from the sound head, then get cracking and ask the advice of a skilled radio engineer. And remember that if the output of your amplifiers is of low wattage, there is no extra volume in hand to boost a worn sound track. I would be only happy to advise any projectionist suffering from bad sound. Good luck to 9.5mm. sound!

MORDEN, SURREY.

PAMELA CLARKE

### HARD TO PLEASE

Sir,—Mr. Seale confesses to feeling confused after having read letters from Mr. Sansom and myself—this is understandable, for on his own admission he is a beginner—and adds: "Would some better advised cine worker please enlighten, etc. . . ." The people who have initiated the discussion into which he has blithely trotted have tried all, liked some, borne with many, and been annoyed with a good proportion of the equipment we have used.

Unlike many enthusiastic showmen, we are darned hard to please. Some 9.5mm. fans have only been using their shiny new Son projector for the last eighteen months, and to them sound films are just wonderful because they make a noise. But there are people like myself who know things could be better.

It's a pity that some 9.5mm. sound films weren't scrapped before they left the labs, but some of them (old prints at that, Mr. Ashby!) have excellent tracks. So if it can be done in some cases, why not all? Here is one example: *Calling All Stars* was released by Pathescope many years ago. In its early scenes, a very youthful Carol Gibbons plays the piano, and the reproduction is splendid—even I am satisfied. Now come up to date and listen to the piano in Pathescope's *Glass Mountain*. Awful!

May I welcome Mr. Isaacs as one who, like myself, is a faithful, critical follower of the gauge which, at its best, is the equal of any. We must, like Mr. Sansom, keep on grumbling!

LONDON, E.12.

W. PEARSON.

### MADE TO MEASURE

Sir,—I agree that the quality of sound and picture on Pathescope prints leaves little to be desired if you have a good reproducer. I often wondered just how good 9.5mm. sound would be with a really good amplifier and speaker network, so being a record fan as well as a cine enthusiast I decided to try building a good quality amplifier.

My two record players were new, and I had recently fitted them with high fidelity plug-in type pick-up heads which have almost a flat response up to 10,000 cycles. These made a vast improvement in the quality given by my records. I began searching for a suitable amplifier circuit. I wanted at least 20 watts output with separate stages for film, mike and gramophone, and separate mixing over all three. (The mixing controls for the two grams. were eventually built into the case with the auto change, and a socket was let into the back of the case for the other gramophone A.F. lead.)

I came across a 30-watt 4-valve rectifier circuit which used the same valve line-up as my existing amplifier—except for the essential push-pull output and negative feedback. It also had a separate treble and bass tone control, but only one initial stage and input for a gramophone. I decided it would prove quite a saving, since I always had a complete set of spare valves.

### Transformers A Big Item

The transformers proved the most expensive items of the parts I could not supply from my own odds and ends. Any economies I made in the transformers would have resulted in inferior quality later on, particularly as I intended building in four additional stages. Meanwhile I completed the auto-change case and finished off the microphone stand.

I wanted no more total hum content than on a normal radio. Layout was therefore important, although it was governed by the size of the chassis. Here I was lucky, as Dad, a tinsmith by trade, made the chassis for me in 14 S.W.G. sheet iron, 20in. x 12in. x 3in. (The weight was of no importance.)

I tried several arrangements, bearing in mind proximities, heat, dissipation of the valves, etc., and finally decided that a square formation with the power pack on the extreme left screened underneath the chassis from the rest would be satisfactory. The pre-amps and tone control circuits were also to be screened from the output stage and transformer. (Both transformers had screen windings.)

### Worked First Time

Soon all the various components were mounted and I started work with the wire, soldering iron and test meter. The circuit diagram was colour coded for easier working. But for a few minor details, it worked first time, and the hum level was eventually reduced to negligible proportions. On a record test the quality was obviously a great improvement, but I did not like the tone controls.

However, I wasn't prepared to investigate at this point, as I wanted to build in the various pre-amp stages with the mixing units, which would push the valve content of the amplifier up to eight plus the rectifier. It would also increase the current drain on the power pack—but as this was rated at 250 m.A. max., I had quite a bit to call on.

Hum trouble came with the pre-amps, and took a lot of solving. I still couldn't get the range I wanted on those tone controls, so I called in a more knowledgeable colleague. After checking over the circuits he declared the only answer was to move the pre-amps and insert two more stages to give absolute control over treble and bass without any losses.

### Bass and Treble Speakers

Meanwhile I had ordered two speakers, a 15in. bass and a 5in. treble, intending to use them on a crossover network. I never imagined we would have the amplifier ready before the end of the six months delivery date I was given for the speakers, but in fact we had finished three months before they were due.

The final valve line-up was: pre-amps EF37A, EF37A, mixing ECC33, gram. input 6C5 to EF37A, then tone attenuation ECC33, 6C5, ECC33 phase splitter and finally two EL37s in push-pull. The negative feed-back is only over the last three stages, and the rectifier is a GZ32.

Even on the standard speakers we used for tests, the results were really first class, but to find out the true capabilities I wanted the proper speakers. I spotted a coaxial speaker in a radio shop window one evening, and discovered it had a range of 30 to 7,000 cycles — 5 decibels. This was as good as the ones I had on order. It was £5 cheaper and meant a saving in space as well, as it had a diameter of only 12in.

That speaker did all the things the makers claimed. I heard things on films which I

never even guessed were there before, and on the gramophone the results were of concert quality. For once, I was really satisfied. As there was a wide frequency divergence in the inputs from film, gram., and mike, I had to compensate the pre-amp stages individually to save altering the tone controls too much when mixing from one to the other. The speaker itself was rated at 15 watts and, of course, would not stand the full output of the amplifier—which could quite happily run a few more, if necessary.

### Side-by-Side Comparison

But now I have bought a Debie D16 (yes! 16mm.)—a really first class job—and have had the unique opportunity of being able to compare 16mm. and 9.5mm. side by side. While there is little doubt that 9.5mm. sound will compare with the average 16mm. it is also equally beyond doubt that, given the same high fidelity apparatus, 16mm. is streets ahead, particularly when running some of the latest major film company releases. I can only conclude that the Rev. R. E. Cox was unfortunate either in his choice of 16mm. copy or in the adjustment of his projector.

The first essential of a good sound projector is a synchronous motor with mechanical speed change as, sooner or later, 16mm. or 9.5mm., the motor, if it is a brush type, will make itself heard above all else through the speaker. I have run my 16mm. outfit in a local 2,000 seater cinema on a Sunday morning with magnificent results. True, they were not quite as good as 35mm. (which I have also used for a number of years) but I doubt if any but the very critical would have noticed any difference.

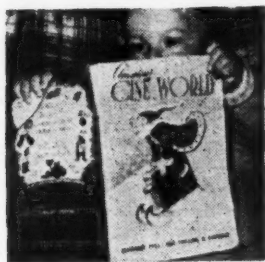
LEICESTER.

G. L. GILBERT.

### CRITICAL STANDARDS

Sir,—As a 16mm. user who graduated from 9.5mm., may I join in the free-for-all on the quality of 9.5mm. sound? It seems to me that the controversy can be resolved into two cardinal points: (1) In this world you get only what you pay for; (2) The average 9.5mm. user does not have such critical standards as the 16mm. man.

With regard to (1), it is foolish to expect comparatively low-priced equipment to give the same standard of performance as much more expensive equipment, and this leads us inevitably to (2), the 9.5mm. user accepts this lower standard, but uncritically, so that he genuinely does not realise that it is lower and, indeed, gets very irate when anyone has the temerity to suggest that it is. Poor quality 9.5mm. sound films are another matter, but presumably the producers take the understandable view that, because of (1) and (2),



Youngest reader my foot! We had grave doubts about this photograph—sent by his father—of Baby Munro of Aberdeen, and the photograph on the next page proves we were right to be suspicious.

there would be no sense in going to a lot of expense in effecting an improvement.

It is surely significant that so many amateurs begin with 9.5mm., i.e., they come newly to film work, do not know what can be done in the other gauges and have not yet developed a critical faculty in regard to cine. Because it represents their first introduction to filming, they develop a sentimental attachment to the gauge, and loyalty and affection over-ride critical judgment.

WINCHESTER.

ROBERT COLLINGS.

### NO COMPLAINTS

Sir,—What would the opposition have us 9.5mm. sound enthusiasts do? Would they have us pack up the gauge altogether? My answer to this would be a blunt refusal. Mr. J. Shaw says that "one may look wistfully at TV in the window", but he should be reminded that TV is not a hobby.

Having exhausted the silent 9.5mm. library, I changed over to sound last year, and got a great kick out of putting on my home shows. Never once has there been occasion for complaint about quality of picture or sound reproduction from my small audience. The only adverse criticism has been a few catcalls when a film broke because of a bad join, but this added a little spice to the evening's entertainment!

I would suggest to Mr. W. E. Seale that he arrange for a practical demonstration of both Pat and Son. I am sure he will not be disappointed with the results that can be obtained from the complete outfit.

EDINBURGH 8.

C. T. GILCHRIST.

### SERVICE

Sir,—In regard to the correspondence on the Son, I should like to express my appreciation of Pathescop's wonderful service. I have sent my Son projector back three times with minor troubles, and each time it has been returned without any charge having been made. The last time it reached them four days before Xmas, but it was ready on Xmas Eve.

WELWYN GARDEN CITY.

J. FERRARA.

### SUMMING UP

Sir,—I am sure we have all benefited from the very interesting views which have been put forward on 9.5mm. sound, but I must agree with Mr. Seale that it must all seem a little confusing to the newcomer. Perhaps I should point out that I no longer own a Son projector (I have gone in for 16mm.—a Danson) but for over twelve months I had one of the best and am still in close touch with two owners.

I firmly believe that no one going in for 9.5mm. sound could do better than the Son, and I endorse everything that was said in the A.C.W. test report. No, my criticism is of 9.5mm. sound films as now produced.

I feel that much of the diversity of opinion is due to the lack of a standard of comparison. It is of little use comparing a machine used in the home with one designed for use in a hall. I recently projected the following films on a Son in a living room about 24ft. x 14ft., and should be grateful if any other Son owner would project at least two of those listed on his machine and see if the results accord with mine. It should then be possible to establish whether any improvement on the lines suggested by Mr. Isaacs would be desirable, bearing in mind that it might entail an increase in price.

1. *Across The Waters*. Commentary perfect. Up to the best 16mm. standard.
2. *Blue Of The Night*. Speech quite good, but music distorted in parts. Not up to standard of 1.
3. *Demons Of The Deep*. Difficult to catch all parts of commentary. Standard below 2. Flutter, as mentioned by Mr. Isaacs.
4. *New Adventures Of Tarzan*. Difficult to catch quite a lot of speech. Flutter not quite so bad as 3.
5. *Thicker Than Water*. Speech good and equal to 16mm. version.
6. *Whirlwind Horseman*. Speech poor—much of the conversation indistinct.
7. *Taxi Barons*. Sound good. Equal to many 16mm. films but not up to standard of 1.
8. *Funeral of King George VI*. Speech very good, equal to any 16mm. version.

Finally, I hope that Mr. Gilchrist will have been persuaded that this moderately priced equipment can be compared with 16mm. semi-professional equipment.

EDINBURGH 7.

T. B. SANSOM.

We thank the many readers who have sent us their views on 9.5mm. sound, and regret that it has not been possible to publish all of the letters received.



Encouraging an interest in cine in the very young can have financial drawbacks. Father has had to buy another copy. But happy, impartial destructiveness provides a good subject for the cine camera. You could open the sequence with a shot of baby completely obscured and follow it with one showing him in close-up as he throws away the pages—quite a novel wipe effect, in fact.



## HOME PROCESSING

Sir,—It was Mr. Postlethwaite's articles that encouraged me to try home processing. Apart from simple developing and printing of stills, I knew very little of reversal processing, and the whole affair appeared to be somewhat complex to a mere novice like myself. But with cheap R.A.F. film, I could experiment without risking much outlay.

I made up a plastic drum with a suitable tank and a frame to hold about 12ft. of film. My first efforts were accomplished in 12ft. stages on the frame. I made all the mistakes possible, but I got the feel of things and by the time I had finished I was ready to tackle a complete 50ft. on the drum. I used only ordinary M.Q. developer and am quite happy with results.

Had I read Mr. Lee's letter before attempting my first film I think I should have lost heart right away. I can only agree in every way with Mr. Pople. To any one who is thinking of home processing, I say go ahead. Results will surprise you!

LONDON, S.W.11. R. A. JONES.

## TALL TALES

Sir,—Apropos Mr. Brentnall's letter (Jan.), would it not be possible to have a regular corner in *A.C.W.* for unbelievable stories? Maybe at the end of the year a small prize could be presented to the writer of the tallest tale. On looking through last year's issues I would without hesitation give the award to Mr. Brentnall. I wish he had stated whether smoked glasses had to be worn by the audience of 700 owing to the extreme brilliance of the picture.

LONDON, N.W.10. M. G. MILLS.

## THREE-PIN PLUGS

Sir,—It is stated in the article, "All About Three-pin Connectors" (Jan.) that "Investigation shows that the fault lies wholly with the dealer". We feel this criticism of the dealers is a little unfair. Most wideawake dealers are only too ready to stock any line for which the demand is sufficient to make it profitable. Most of the special plugs and sockets which you illustrated have been stocked by us at one time or another but we found the demand for them is almost non-existent. The only ones which readily sell are items 1 and 2, and surely no electrical or cine dealer worthy of the name would ever be without these?

Readers may be interested in one item which, though not mentioned, is not difficult to obtain: a 3-pin nominally 250v. 5-amp. plug which satisfies the requirements for earthing continuity and is constructed in such a manner that accidental finger contact during insertion or withdrawal is impossible.

It can be readily "made" or "broken" in the dark, if necessary, without any risk of shock. One very useful feature is that it is provided with a very efficient means of anchorage of the cable or flex in each half of the connector. The connector is non-reversible and the price is only 3s. 6d.

Apropos of connectors, I have recently developed an entirely new design of connector, the primary purpose of which is to enable two 2-core or 3-core flexes or small cables to be semi-permanently joined, as, for example, when one might wish to extend the lead from any electric appliance. Hitherto one has been forced either to use a connector of fairly clumsy dimensions or resort to insulating tape.

One interesting point that emerges is the cost of marketing such a device. The part cost of making the tool needed to manufacture this small but necessary item will be £450. In order to get the retail price down to an economic level, I must place a firm order for a minimum quantity of a quarter of a million, and my total investment in the project will be some £3,000 before I can expect to see one penny profit in return! This may explain why there is perhaps a rather limited choice of special connectors available.

LEIGH-ON-SEA.

F. G. BENSON.  
CINELUXE LTD.

## HELPING THE CUSTOMER

Sire,—My A.C.E. sound unit developed a fault and, as I was booked to give a demonstration, I wrote to the firm, asking if they could put the trouble right while I waited if I took the unit to their works. They replied that they would do their best and in their letter gave detailed instructions how to reach them, including suitable trains and frequency of service.

In fact, they put the trouble right within an hour, and the total cost was only 4s. 6d. In these days when we hear so much about long delays and high prices, an experience such as this is very encouraging.

RYDE, I.O.W.

W. H. COOMBS.

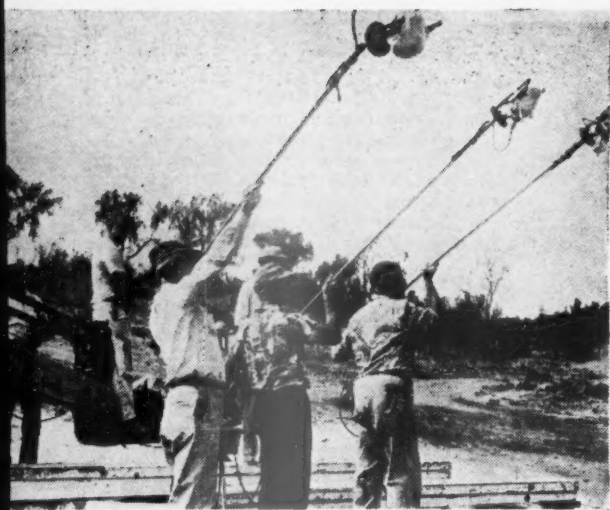
## WHICH RECORDS?

Sir,—About 18 months ago I purchased an 8mm. camera for the purpose of filming my small son as he grows up. I now have several 200ft. reels of him between the age of 2 and 3½ years. Could anyone suggest a suitable record to play as background music for these reels? I would prefer the long playing type, for the changing from one tune to another might be a distraction. I realise that the best source of background music would be a tape recorder, but at the moment that is too expensive.

KINGSHILL, DURSLEY.

V. E. BABY.





Left: Fishers All? No, just a production still taken w. This method is described as "primitive", as a single m image on the left shows Marilyn Monroe on film shot w the picture becomes CinemaScope—and the star happily

## Two Films fo

Opportunity for creativ

By DE

I like CinemaScope! I like it not for what has so far been done with it, but for what I think can be done with it. A solitary shot in *The Robe* and perhaps a dozen in *How To Marry A Millionaire* are all that I can point to as an excuse for my hopes, but that's not a bad score for the first two tentative efforts.

Tentative seems an odd word to use about Henry Koster's spectacular *The Robe*, which comes into the news again because it is now being shown in several provincial cinemas. The story concerns the influence of Christ's robe over the young Roman officer who superintended the crucifixion. There are fewer lapses of taste than has become usual with such subjects, though the ending—a big two-shot of Richard Burton and Jean Simmons walking into a blue heaven with stereophonic celestial choirs roaring round the auditorium—is quite atrocious. Jay Robinson makes a fascinating Caligula, but otherwise acting is practically non-existent. The film's principal fault is that it is so often dull.

The principal merit of *How To Marry A Millionaire*, directed by Jean Negulesco, is that it is so often entertaining. After a stodgy start it develops into a gay comedy about three millionaire-hunting girls who rent a luxury apartment in New York to trap their prey. Marilyn Monroe—who I've always thought the cinema's funniest unintentional comedienne—now shows considerable talent for intentional humour. Betty Grable and Lauren Bacall give equally surprising performances.

But the most intriguing thing about both films, of course, is their use of CinemaScope.

*The Robe*, except for some well-composed and edited scenes before and after the crucifixion, scarcely seems to use it all. During the spectacular scenes, such as the Roman slave market, we can look from side to side of the screen, picking out details,

These two scenes from *How to Marry a Millionaire*, the second production in CinemaScope, give some idea of the headaches the new proportions can cause a director. If a shot is to have any depth, the players must be placed at different distances from the camera. But here the girl in the foreground (Marilyn Monroe) has to lie down, Betty Grable in the mid-way position is safest sitting, and only Lauren Bacall at the back can stand without fear of literally losing her head. Below is a shot impossible on a 4 x 3 screen—a six-shot. Faces are still large enough for us to follow reactions by looking from side to side during a conversation—so reaction shots become unnecessary. Our reviewer suggests that this doesn't necessarily spell goodbye to creative cutting, but it does mean there are exciting new opportunities awaiting a director capable of "thinking big". What would Griffiths, Stroheim and Eisenstein (who was always interested in screen shapes and sizes) have done with these proportions?





File technicians were recording stereophonic sound for *The Robe*. Microphone can now give the same results. Above: the distorted with an anamorphic lens. After projection through a similar lens returns to normal. The scene is from *How to Marry a Millionaire*.

## r Price of One

ve cutting in CinemaScope?

REK HILL

watching just whatever we want to watch. But the huge width adds little or nothing to the more conventional sequences.

Focus is frequently erratic, and the colour is mainly deplorable. During pans—which I feel are almost superfluous with these



proportions—there is occasionally a kind of wrinkling up at the edges of the screen.

But the celebrated tracking shot showing four white horses plunging out of a blue-black night practically through the screen is astounding. The effect is more overwhelming than any 3-D shot I have seen.

### Fine Panoramic Shots

*How To Marry A Millionaire* is really two films for the price of one. Apart from the straightforward comedy—which would have been just as amusing in normal proportions—we have a dozen or so CinemaScope effect shots intercut at reasonably appropriate moments. These include several excellent panoramic shots of New York, a brief skiing sequence and a particularly striking “subjective” shot from the nose of an aircraft coming in to land. There is also an interesting prologue in which the camera roams around 20th Century Fox’s symphony orchestra, with the stereophonic sound going full blast.

I saw *The Robe* from the centre of the stalls and *How To Marry A Millionaire* from the centre of the circle. The difference was extraordinary. From the stalls the extra width was impressive, but from the circle I felt the screen needed extra height as well.

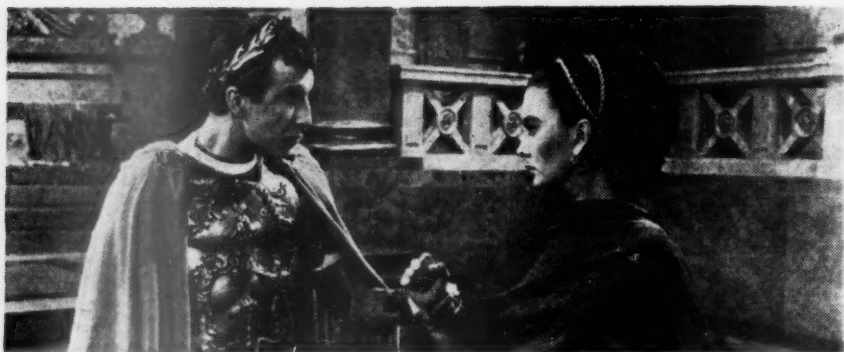
The stereophonic sound is distracting when it comes from anywhere off-screen (though the overhead thunder in *The Robe* is effective) and only slightly less so when jumping from character to character. It only appears perfectly natural when following someone from one side of the screen to the other.

### Unsuspected Possibilities

Several critics have suggested that CinemaScope would be better used for special effects in a film rather than throughout a complete production. This is an interesting idea. The battle scenes of *Birth Of A Nation* and the French attack in *All Quiet On The Western Front* are overpowering even in their present form. Imagine the effect had they been shot in CinemaScope!

The obvious use for the new proportions is in vast panoramic shots. Another and rather more unexpected effect has been found with a tracking camera; the result is impressive because the whole screen is on the move towards the audience. But I think there must be ways in which the 2½ to 1 ratio can be employed which are still quite unsuspected.

Take editing, for example: obviously the size and detail CinemaScope gives to a long shot mean that it can be kept on the screen



longer than usual. But does this great space give the opportunity for a new kind of creative editing? What happens when you intercut shots with the centres of interest in varying relative screen positions? We don't know yet—but, oh, for the time and money to try and find out!

Thanks to TV's late but unlamented Cine Club, "Screenplay by Jill Craigie" is a credit title liable to arouse the most critical instincts in every amateur. I went to see *The Million Pound Note* in a "let's see what she can do" frame of mind, with eyes and ears straining to detect every flaw in the script. Here—I half-hoped—was a chance for an amateur to strike back.

### Cost of Living

But what an amiable film it turned out to be! Following Mark Twain's story fairly closely, the plot concerns the adventures of a penniless young American in London who is presented with a banknote for a million pounds by two old and fabulously wealthy brothers trying to settle a wager. One says that the note would be useless to a poor (but honest) man; the other insists that the mere possession of the note would ensure that the bearer lived a life of luxury without ever cashing it.

Gregory Peck gives the same nonchalant charm to the role of the American that Crosby can give to a popular song. Ronald Squire, Wilfred Hyde White, John Slater (looking more like Fernandel than ever), Maurice Denham and Bryan Forbes are among the delightful assortment of human oddities surrounding the hero, and Reginald Beckwith is outstanding as a literally dumb circus strong man. Accomplished but sadly over-worked performances from Joyce Grenfell and A. E. Matthews mar the freshness of the rest of the film by being overfamiliar.

An idealised late Victorian London is the perfect setting for this enjoyable comedy.

Geoffrey Unsworth (director of photography) and Jack Maxted (art director) have between them given the film an extremely pretty Technicolor exactly suited to the mood of the story.

The direction by Ronald Neame, who was responsible for *The Card*, again leaves me with a slightly uneasy feeling that it could all have been a little better. However, to reconcile lightheartedness with a hint of satire is no mean achievement, and the overall effect is one of sheer good humour.

But to return to Jill Craigie's script: let me humbly admit I had to admire the gently sustained flow and the neat dovetailing of sequences. The dialogue is not masterly, but the emphasis is on the visuals, a very proper and pleasant change. If you watch for the lead-in from each sequence to the next, you will find Miss Craigie offering us *constructive* criticism by her example.





Cover half the picture on the opposite page, and you'll see that two-shots in CinemaScope are really two medium shots side by side. Above: better composition would have directed the eye towards the principals in this scene. Instead only the stereophonic dialogue singles out the speakers. Both scenes are from *The Robe*.

For instance, Peck chases the banknote after the wind snatches it from his fingers. (This episode has an almost ballet-like grace, incidentally, and is greatly helped by William Alwyn's excellent music.) After capturing the note, Peck decides to visit a tailor's. Miss Craigie solves the problem of naturally linking the two incidents in the following way.

Peck, in his pursuit of the note, bowls over a man with a bundle of handbills. The bills fly round the American as he frantically grabs one after the other in his search for the note. He snatches at one and stumbles. Slowly the bills flutter to rest around him, the last wafting down practically under his nose. It is the note. He clutches it and picks himself up, beaming with satisfaction.

As he stands on the street corner, his

ragged clothes still smothered in dust, a crocodile of schoolgirls passes by, staring and giggling. "What a funny man," squeaks one. As Peck stands gazing after them, we see a sign in the shop doorway behind him, "Clothes Maketh the Man." He turns, and finds himself confronted by his reflection in a mirror outside the tailor's shop. He studies himself for a moment or two, and enters the door.

### Bridging the Gap

Easy? Obvious? Don't you believe it! We are prepared for Peck's decision in three ways—by the schoolgirl's comment, the shop sign and the mirror—yet the point is not over-emphasised. If the treatment had not bridged this gap so naturally, an awkward pause or jump, however momentary, would have interrupted the smooth continuity.

"Take one child and serve as directed" is probably the oldest cinematic recipe for box-office success. We all know by now, of course, that it's the "as directed" part of the formula that counts. Children on the screen can be enchanting or embarrassing; and the same child can enchant in one film and embarrass in the next. Now another "boy wonder" has arrived to hearten us amateurs by proving again that directing a five-year-old is not impossible.

*The Kidnappers*, a British feature directed by Philip Leacock, tells the story of two small boys who are sent to live with their fiercely puritanical grandfather in a primitive Nova Scotian community in the early 1900s. The boys, recently orphaned, need



Two scenes from the sequence of *The Million Pound Note* described in detail on this page. The production still opposite proves you can't be too careful. The cameraman caught the reflection of a present-day policeman in the bottom of the mirror behind Gregory Peck—and this is supposed to be Victorian London!





Vincent Winter, five-year-old star of *The Kidnappers*, takes a look through the viewfinder of the Arriflex before toddling into position for the next shot.

someone—or something—to love; but their request for a dog is frowned upon by their grandfather, with the result that when they find a lost baby in the woods, they decide to hide it and keep it, almost as a pet, feeding it on goat's milk. Eventually the baby is found, and the eldest boy, aged about ten, is tried for kidnapping.

The film has several strong assets, including a pleasant musical score, attractive Scottish locations and very able performances from Duncan Macrae, Jean Anderson, Theodore Bikel and Adrienne Corri, perhaps the most truly beautiful girl on the screen today. These are not sufficient to make *The Kidnappers* an outstanding film, but it is undoubtedly well worth a visit.

### Cheering News

The boys are played by Vincent Winter and Jon Whiteley, whose performances have been rapturously acclaimed by several critics. Personally I thought Jon Whiteley seemed alarmingly self-conscious; his serious features and set expression rapidly lose their original charm, leaving only a rather tiresome and slightly pompous little boy.

But Vincent Winter, aged five, is quite a different case, and in trying to analyse the occasional awkwardness which spoils his performance, I think I stumbled upon cheering news for every family filmer. But

first let me state that the old amateur maxim about keeping children busy so that they forget the camera is again proved a good one; there are several delightful shots of the boy toddling after the farmyard chickens, playing with a dog, and best of all, trying to whistle to the baby while it prods his face with its fingers. Give a child something like this to do, and—so long as he doesn't look at the camera—he can't help being natural.

What is it that spoils this performance? Why does it seem to fall so far short of those of the child stars of *Bicycle Thieves*, *The Children Are Watching Us* and *Les Jeux Interdits*? One word gives the clue: dialogue. Any child can repeatedly do things naturally with good direction, but no child can repeatedly say things as if he were saying them normally.

### Irritating Dialogue

When Vincent Winter spoke his first few words, I suppose that I mentally added my quota to the long ah-ing noise that went up all round me. He is a quaint little lad, and the Scottish accent and slight olde worlde style of the dialogue in *The Kidnappers* emphasise the quaintness.

But halfway through the film I had had enough. This is partly the fault of Neil Paterson, who wrote the script from his own story. Why does practically every line of Winter's end with "Granddaddy" or "Arry"? Similarly, Whiteley's constant "Davy" becomes equally irritating. People don't call each other by name in every sentence they utter; it's usually perfectly obvious who they're addressing.

Vincent Winter speaks his lines quite well—probably as well as any child of his age could manage. But notice what happens at

(Continued on page 1172)



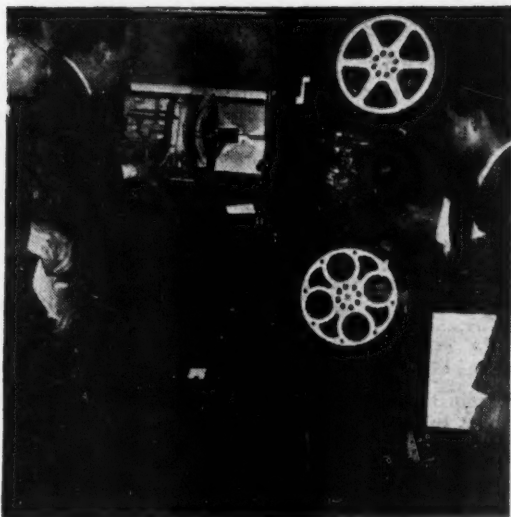
A scene from one of the most amusing sequences of *The Million Pound Note*. Reginald Beckwith (centre), a mute weightlifter, is mistaken for an eccentric millionaire.



## FOUR FACTORS IN **Image Quality**

By SOUND TRACK

*There were no arguments about image quality when Bristol A.C.S. used this G.B. Bell and Howell arc projector for their Ten Best presentation. A 10ft. x 8ft. white screen was used and illumination was reported as being of professional standard. The projector was loaned to the Society for the occasion by Bell and Howell.*



**F**our things affect one's perception of image quality in the screen picture—brightness, contrast, viewing distance and resolution. It is fairly easy to estimate the correctness of the first mentioned; I think the brightness control on TV sets has done a lot to illustrate how quality can fall off with *excessive* brilliance.

The mind boggles at deciding to what extent resolution matters with zero contrast! The two cases in which one does become conscious of bad resolution in a picture of zero contrast—i.e., a uniform grey—are, first, during a fade-out when one occasionally sees grain swimming about the screen, and secondly, when one is near the TV screen adjusting focus and can clearly see the scanning lines making up the grey.

Most experts seem to agree that the optimum viewing distance is three times the picture width, or as it may alternatively be expressed, four times the picture height. The latter is, of course, much safer now that wide screens are about. It is a sobering thought that the choice of wide screens is mainly due to the arrangement of cinema seating, which does not permit the audience to see the whole of the screen if it is made any higher.

When the picture is observed from a distance greater than four times the picture height, the eye becomes less and less able to pick out detail, until, right at the back of the hall where the distance is commonly ten or more times the picture height—as it frequently is with TV—even the poorest resolution gives more detail than can be discerned.

With reasonable picture size limitations, the resolution on both TV, which is limited by the number of lines, whatever size you make the picture, and on 8mm. film, which is limited by the tiny frame size, is acceptable. Many projectionists who have two projection lenses of equal quality will have been struck with the crispness shown in the resulting smaller picture from the same projector position by changing from, say, a 2in. to a 3in. lens on 9.5mm. or 16mm. film, or from a 1in. to 1½in. in the case of 8mm. film.

Excessive contrast is sometimes used to give an *apparent* increase in resolution. One sees this effect sometimes in TV; and a classic example was the quality of some early 9.5mm. prints for use with low-powered projectors. I think the one outstanding case where quality is often very poor is in 16mm. prints. Sometimes film society audiences have to endure really terrible prints of foreign films: they would do themselves and all of us a good turn by complaining to the distributor every time this happens.

Incidentally, some interesting work on the subject of image quality has been done in Marconi's Research Laboratories; it was described in *British Kinematography* of April 1953.

### **Keep Away!**

**F**rom screen brilliance to subject brilliance: sometimes it pays *not* to take the camera too close, if the subject is particularly bright. I think a good example of this is in detail shots in snow. Snow is most effectively

photographed when the pattern of light and shade is clearly defined, such as with a low-slanting sun on undulating ground—a set-up without which few calendars are complete.

Where the subject is limited to garden scenes, however, and in particular where the snow is not sufficiently deep to cover hedges and fences completely, it is often photographically dangerous to get too close to all-snowy subjects—such as snowmen. If detail is to be shown they demand so small an exposure that humans in the same picture will be sadly under-exposed: or, alternatively, you expose for the human and get a

glaring white mass of snow, often with a slight halo around it.

When this difficulty arises, it can sometimes be solved by simply taking the camera further away, so that the snowman is well established by outline only and the fact that he is over-exposed matters less, the frame area being small. But it is better still, especially where the sun is shining, to shoot towards the sun, using a deep lens hood. This gives a crisply-outlined effect. Some slight camera movement, such as a slow pan, enhances the sparkling, crystalline appearance of the snow when it is back-lit.

## Camera Clip-On

From time to time useful suggestions are made for gadgets to clip on to one's camera for special duties such as to hold an iris-fader, a small rangefinder, or a waist-level viewfinder with which one can take pictures while the unsuspecting subject thinks you are merely fiddling with or adjusting your camera. All these gadgets not only need to be easily detachable from the camera but it should also be possible to attach them quickly with the assurance that they are automatically in the correct position. Both these requirements are demanded by some still photographers for clipping gadgets on to their cameras, and they have adopted a standard "accessory shoe" of a simple form.

Sometimes they apparently find themselves with a gadget but with no way of fitting it to their particular camera; and as a result, one can go into a photographic shop and buy a clip in the general form of Fig. 1. There are various types: the simple one as illustrated costs just over 2s., but it is quite easily made at home.

They can also be had with an attached bolt, or tapped to suit various screw sizes, including the standard tripod screw, viz.,  $\frac{1}{4}$  in. Whitworth. These cost up to 4s. The simpler type needs drilling for securing—by,

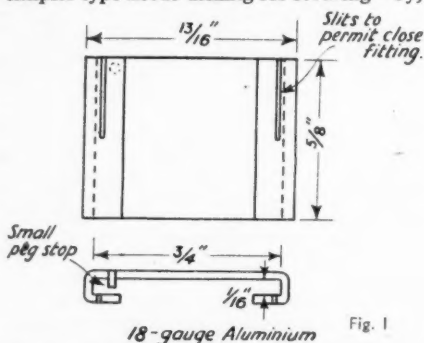


Fig. 1

say, two 6 BA bolts—to the camera. If you do drill the camera for such an attachment, always remember to seal the holes against light leak by smearing thick black paint or Bostik round the screws just before assembly.

## Compiling Titles

One titling convention that has not changed since the earliest days of cinema is that punctuation and grammar should be in line with literary practice. That is to say, words supposed to be spoken by someone in the film should always be set with quotation marks but no other kind of title should be quoted. A title definitely leading into the succeeding shot should conclude with three dots or a dash. *E.g.*, the spoken title: "*How's that?*" A lead-in continuity title: *After a first-class feed...*

Nowadays titles are rarely used to sum up a series of shots. There was a time when, after shots of a river from source to sea, one might have expected to see the—and so to the boundless sea. The good continuity title now

only tells the bare minimum as it almost always ends rather in the air, with three dots or an elegantly long dash.

I regret the reluctance to use titles in amateur films. We fear to be thought old-fashioned and so we try to make our films as much like the sound film as we can. If only we could have an occasional silent film, without the disguise of a commentator's voice, in the cinema programmes, then subtitles would be considered acceptable and we amateurs would not have to do without valuable filming aid.

Then the art of title writing might flourish and in time provide examples to match that masterpiece of conciseness by D. W. Griffith, which conveyed in three seconds as much about heartbreak and having-to-put-a-face-on-things as some minutes of acting in talkies I have seen: "*Headache? Nonsense.*"

## We Complete Our First Film

and close our production diary. This is the last in the series describing the making of a comedy by East London C.C. (South Africa).

By F. HILL MATTHEWS

**7th July.** Our editing process may appear unnecessarily lengthy: we leave in all the frames bearing the shot and take numbers. The odd mistake can occur, where a shot is misplaced, and it is easier to locate the trouble by referring to these frames than to decide what the action is and relate it to the script. Editing can't be rushed, so why worry about a few extra splices?

A tray of stuck-on pill boxes is proving useful in sorting out the various shots. First, we number the lids from 1 upwards; then, wearing cotton gloves to prevent damage to the film, we cut off the shots and box them.

We use a cue sheet, and as the lengths are cut from the lab. reels, we enter the shot and take numbers alongside consecutive numbers representing the boxes which are to receive them. In editing, it is only a question of finding which shot is required next, reading off the box number from the sheet, and opening the appropriate lid.

The last rushes came back from processing yesterday, and the multi-mixed, montage sequence referred to last month (presumed ruined when three No. 1 lamps shone into the lens) turned out to be quite O.K. We put our good fortune down to having used a bloomed lens.

**8th July.** Tonight, we had another look at some recent scenes into which errors had crept. They were probably caused by our

having over-worked at the last two sessions. In each case, something that had no right to be there appeared within the frame. The corner of a large, white card was visible in one scene (it had been held "out of range" to shelter the lens from a bank of No. 1 lamps). Another shot showed the back of a No. 2 lamp at the bottom of the frame, and two more gave partial views of the backs of a string of lamp reflectors at the top of the set.

### A Little Too Late

Post-mortems won't help now, but we are making sure that the mistakes will not be repeated. The cameraman should have seen the intruding objects in the viewfinder, but possibly they were not in place when he lined up his shots, and were moved shortly before the takes were made. This suggests he paid too much attention to the action, and not enough to the scene as a whole. We will let him off, however, as his work has been mainly excellent.

One other shot failed to reach the 100% mark, due to slight soft focus. As luck would have it, the scene was the second part of a mix. The lin. lens was swung out of position after the shot was lined up, and in revolving the turret again, to locate the lens correctly, the focusing ring must have been touched.

Another recently completed film is Cannock Chase Cine Group's *The Phantom Of Cannock Chase*, a 9.5mm. drama based, so we are assured, on events concerning a genuine local phantom. A Dekko with a lens hood made from a brass pipe was used, and the Secretary took a number of stills for the local paper. The phantom (centre) watches the action with some amusement, while the youngest continuity girl on record apparently reduces the script to shreds.



**11th July.** The job of cutting out all the take-board frames was completed tonight, and although neat joins are not necessary at this stage, we always make them as if we were in the final throes of editing. There are very good reasons for this. It is a bad thing to get into the habit of making slip-shod splices. They may come apart on projection and cause irreparable damage. They may be overlooked in cases where further cuts are unnecessary, and anyway, slovenly work is a first class way of getting a dirty film.

We advocate the wet splice and a splicer that is not loaded with "salesman's gadgets". We chose the Johnson Precision de Luxe because of its easy adjustment, solidity and replaceable parts. Good splices that will not come apart, buckle, or show flashes of light, are almost as quick to make as the other kind. A good splicer, correct cement, and care are the only necessities.

### Systematic Splicing

This is our routine: inspect the shiny side of the overlapping end of film, and clean, if necessary, with carbon tetrachloride (to remove finger prints that have no right to be there); seat the end to be scraped—after moistening it (much less moisture for new film than old)—and scrape carefully in order to get a clean line.

The scraped emulsion must now be brushed away (an artist's paintbrush is ideal) and the film removed for inspection. Sometimes, traces of emulsion remain, or, with colour film, a faint, blue dye. Slightly moisten the scraped portion again, scrape gently, brush, and then evenly apply a *very little* cement.

With the Johnson splicer, we have found

that by lifting the scraped end away from the cutting blade before applying the cement, and while the film is still positioned between the two clamps, the cement will not run beneath the film, and later cause buckling through contraction. As soon as the cement has been applied, the two ends should be brought into contact and kept under pressure for about 20-30 seconds. The splice is a good one if the shiny side looks black, but if there is any indication of silvery streaks or patches, something has gone wrong and the whole operation should be repeated.

### Brush Preferred

Glass rods are unsatisfactory for applying cement. We use a small brush which can be wiped free of all surplus liquid on the neck of the bottle, and which will cover the width of the splice in one stroke. As to the cement itself, we make up our own from an A.C.W. formula and find that it works excellently with Kodachrome. It is composed of equal parts of glacial acetic acid, acetic ether and amyl acetate. Simple and cheap!

**15th July.** The technicians gathered tonight to view the rough-cut, and the general opinion was that "things were pretty good". Being one of the editors, I do not share this view. There are too many continuity errors to be overcome. One thing is certain: there will have to be some re-takes. The scenes where the reflectors are visible cannot be cut.

The viewing showed one particularly unfortunate mishap. Our colour rendition matched perfectly up to the last 100ft. reel, but it stopped there. The erring reel has a different tone, which is noticeable now that the shots have been intercut with those taken previously. Too bad! Even if we re-shoot, we may be no better off.

Careful scrutiny of the scene that included the No. 2 lamp indicated a way out. Fortunately, the lamp only produced a "new moon" crescent of light, and it was against

(Continued on page 1170)



No, not two cameras—the tripod on the right supports a surveying instrument. Bedford F.S. shot their 16mm. production *River Highway* at 24 f.p.s. so that the tape recorded commentary could be transferred to film when finances permitted.

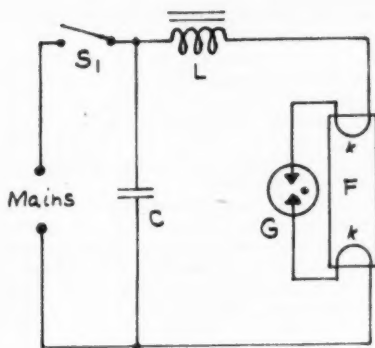


Fig. 1

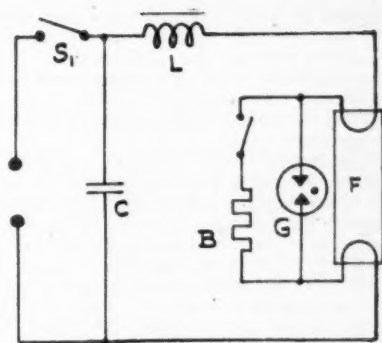


Fig. 2

## THE EASY WAY TO

# Dimming Fluorescent Lamps

Fluorescent lamps are particularly useful for the sort of soft general lighting required in cinema and theatre auditoriums. They give a lot of light for a low power consumption, are available in a variety of colours, have a long life and lend themselves to decorative effects. Unfortunately, serious problems arise when it is necessary to dim or brighten them gradually. In spite of this, however, they are being used in cinemas to an increasing extent. The economies they afford more than repay the cost of elaborate control gear.

In the home, too, fluorescent lighting is growing in popularity. For providing indirect lighting from behind curtain pelmets or from coves, it can scarcely be bettered. Some degree of direct lighting is usually desirable as well, but incandescent lamps are usually more convenient for this purpose. Such a combination of fluorescent and incandescent lighting best becomes the lounge or sitting room—the room usually used for showing films to friends.

Since I described dimming circuits for incandescent lamps last month, it is appropriate to consider fluorescent lamps as well. Few amateurs will be interested in the elaborate and expensive control gear used for dimming large installations.

### Simple and Cheap

On the other hand, something simple and cheap is an attractive proposition, especially as its use isn't confined to the home. Your club, for example may use a hall in which fluorescent lighting is already installed.

By D. M. NEALE, B.Sc., A.M.I.E.E.

Unless a suitable dimming circuit can be found, a choice must be made between changing to incandescents or doing without dimming at all.

Fig. 1 shows a conventional circuit in which a fluorescent lamp, F, is used with a ballast choke, L, and power factor correction condenser, C. This type of circuit is suitable only for A.C. mains. The lamp performs equally well without the condenser, and we shall not have to consider it again. Its function is purely to balance out some of the excess current which flows through the ballast choke without doing any work. The condenser is quite often enclosed in one case with the choke and only three leads may be brought out.

### Cold Cathodes

When the switch, S1 is closed, the full mains voltage appears between the cathodes, k, k, at either end of the lamp, F. Because these cathodes are initially cold, no current can flow from one to the other through the mercury vapour filling the tube. On the other hand, the high voltage across the tube produces a current through the glow-starter switch, G, and this current heats the cathodes, k, k, as it passes through them. After about one second, the cathodes attain red heat and emit electrons which, passing through the mercury vapour, constitute a current and so make the lamp "light up".

Once the lamp has started, the voltage across it falls and the ballast choke is



required to limit the current to a safe value. The lower voltage is insufficient to maintain a current through the glow switch. The current in and out of each cathode and passing through the mercury vapour is, however, sufficient to maintain the cathodes at working temperature.

The problem of dimming fluorescent lamps is largely one of keeping the cathodes hot with a much smaller current than normal through the mercury vapour. Unless proper precautions are taken, irreparable damage is done by drawing current from a cathode when it is below its working temperature.

If you are concerned only with dimming lamps, as opposed to brightening them also, the circuit of Fig. 2 can produce excellent results. The only additions to the conventional circuit are the switch, S2, and the Brimistor, B1, connected together in parallel with the glow switch, G.

### Rise and Fall

For starting, and for normal operation of the lamp, S2 is left open. When dimming is required, closure of S2 puts the Brimistor in parallel with the glow switch. Now we saw last month that a Brimistor has quite a high resistance when cold. Therefore, it will have a negligible effect at first.

The small current through the Brimistor heats it, however, and its resistance falls so that it gradually takes more and more current. Because the choke limits the total current that can be drawn, the current through the tube, F, falls as that through the Brimistor increases.

The reduction in tube current tends to allow the cathodes to cool. On the other hand, the increasing current through the Brimistor helps to keep them hot. If you could arrest the action at a particular stage, you might still find that the cathodes became

too cool for prolonged operation at the tube current required of them.

The beauty of using a Brimistor in place of a variable resistance lies not so much in the economy (which is considerable) as in the impossibility of leaving the tube to work under detrimental conditions. The cooling of the cathodes necessarily lags behind the action of the Brimistor.

So, although they are cooling during the dimming process, the cathodes are always sufficiently hot to carry the dwindling tube current. A lag in the cooling is an essential part of the process, and it would be lost if you could stop the action halfway.

### Admirably Graded

With a 40-watt fluorescent tube, a type CZ6 Brimistor (price 3s. 6d.) produces an admirably graded dimming action from full brightness to almost complete darkness in 10 to 20 seconds. The discharge in the tube ceases when the Brimistor current has risen to 0.4 amps., but a glow remains at either end of the tube. If S2 is not opened, the current will continue to rise until the choke limits it to about 0.8 amps.

Unfortunately this is higher than a CZ6 can carry continuously. You must therefore remember to open S1 as soon as the discharge has extinguished, and then open S2 ready for re-starting the lamp.

If you want a fool-proof arrangement, you must use another type of Brimistor, the CZ4. This can carry a continuous current of as much as 1.5 amps. Unfortunately, its cold resistance is only 450 ohms as against the 3,000 ohms of the CZ6.

You will thus need several CZ4s in series if the dimming is not to begin abruptly. The dimming action then becomes slower, but three CZ4 Brimistors in series make a satisfactory compromise for controlling a 40-watt tube. The same combination should also work well with an 80-watt tube.

### Brightening Difficulties

So much for dimming. What about the reverse process? This proves much less easy, and involves the use of an *instant-start transformer*. This is a standard item which eliminates the glow-start switch and is intended for use in the circuit of Fig. 3. But because we are going to use a non-standard circuit, we will have to use for this purpose a Hornby-Dublo transformer having two 12-volt 1-amp. outputs.

Before we consider modifications, however, let us see how the circuit of Fig. 3 works. When the switch is closed,

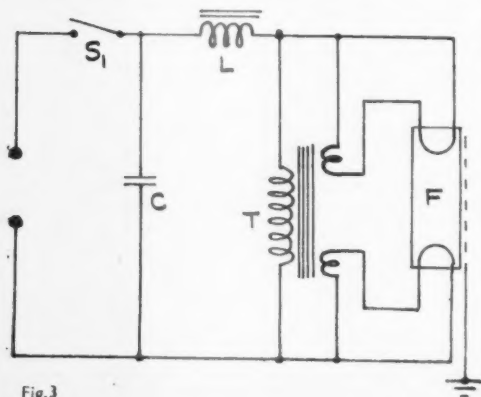


Fig. 3

the full mains voltage is applied to the primary of the transformer, T. The transformer secondaries then deliver about 12 volts to heat each of the tube cathodes. Within a fraction of a second the tube discharge "strikes".

### Voltage Drop

The current drawn by the tube causes a voltage drop across the ballast choke, L, and so reduces the voltage on the transformer primary. As a result, the transformer secondaries provide a smaller heater current to the cathodes. This is quite in order since the cathodes are kept hot by the discharge current through the tube. In fact, if the heater currents were not reduced, the cathodes would be damaged by over-heating.

The instant-start circuit works best with a special type of lamp tube. This differs from the ordinary kind in having a metal strip running along it connected to the end cap, which is then earthed. The normal type of tube, not having this strip, is sometimes difficult to start.

### Brightness Control

Consideration of the circuit of Fig. 3 will show that brightness control can be effected by a variable resistance placed in either lead between the transformer primary and secondary. Basically this is what has been done in Fig. 4. With the switch, S2, open as shown, the Brimistor B2 serves as the variable resistance. When S1 is closed, the transformer heats the cathodes to start the tube in the normal way.

The tube current is initially very low, however, being limited by the high cold resistance of B2. This means there is little drop in the ballast choke, L, and so the transformer voltage remains high and the cathodes keep hot. As B2 warms up, the tube current increases and the transformer voltage falls. Ultimately, the hot resistance of the Brimistor is so low as to be negligible and the lamp operates in the normal "bright" condition.

### Cooling Off

Closure of S2 in Fig. 4 shunts the Brimistor B1 across the tube to provide dimming in the way described already in connection with Fig. 2. Simultaneously it short-circuits B2 and so allows it to cool off. Shorting out B2 might be expected to produce a slight increase in tube current and consequent rise in light output. Shunting the lamp with B1 has the opposite effect, however, and the two effects can be made to cancel quite nicely.

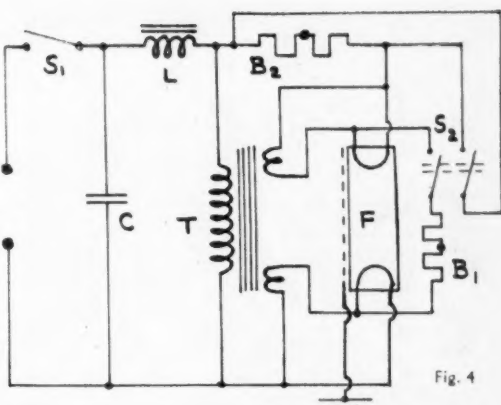


Fig. 4

The requirements for B1 are the same as for the circuit of Fig. 2 and the recommendations made in that respect hold good. For B2, a CZ6 will serve with a 40-watt tube without danger of overloading. When an 80-watt lamp is to be controlled, B2 will have to consist of two CZ4 Brimistors in series.

You may have noticed that whereas brightening-up is simple with incandescent lamps, it is complicated with fluorescents. Also, dimming is simple with fluorescents, but more complicated with incandescent. In those cases where mixed lighting is available, therefore, the two kinds of control can be made complementary. At the beginning of a show, the incandescent lamps can be extinguished first and the fluorescents dimmed gradually. At the end, the incandescent can be brought up smoothly and the fluorescents switched on later.

Such an arrangement uses only two or three Brimistors and two additional switches, preferably of the silent-action type. For a few shillings it will provide lighting control for a large sitting room, and add finesse to any show.

### TWO NEW TROPHIES

Arrangements for the 1954 Scottish Amateur Film Festival are now complete. The film shows will be held on Sunday 28th March at the Cosmo Cinema, Glasgow, as in other years. Two new trophies are to be awarded: the Massingham Cup for a light-hearted film reflecting something of the atmosphere of the late Richard Massingham's films, and the Balcon Trophy for the film with the best amateur recorded sound. The former award has been presented to the Scottish Film Council by the Glasgow Film Society, the latter by Sir Michael Balcon.

There is one major change in the Festival: the division of the educational class of films into two categories—those intended for schools and those intended for adults. Adjudicator this year will be Leslie Norman, the producer of *Mandy*, *The Cruel Sea* and *West of Zanzibar*. Full details are available from the Scottish Film Council, 16/17 Woodside Terrace, Charing Cross, Glasgow, C.3.



Ever seen a pixillated picture? Norman McLaren did it in *Neighbours* and now John Daborn's done it in *Two's Company*. Pixillation simply means animated live action—and if you haven't seen it, we can't hope to describe it. Here two of the subjects prepare to go before the camera.

## Odd Shots

By GEORGE H. SEWELL,  
F.R.P.S.

**Ace in a Hole.** The other evening I knocked gently on the front doors of a hall in which some lights glimmered; but I received no answer except the sound of somebody hammering and "singing" within. So then I went a yard or two down the street, dived through a narrow alley between two buildings, round the back, stumbled over an unlit step, and got in that way.

There were five people there, but at first not a soul noticed me, for they were all so intent on what they were doing. As I stood there, my mind went swinging back for nearly a quarter of a century to the first time I went through a dark back alley, and opened a back door to the scene of activity in the studio of that famous club, *Ace Movies*; and here they were again, the *Ace in the Hole* once more, the old club right back in the middle of the game again.

Three of those present, Ben Carleton, Cliff West and Harry Biggs, were members in the earliest days, and all of them have appeared in or in some way been concerned with the films that had brought such lustre to *Ace Movies*. In its way, *Marionettes*—their last film to achieve international honours—typifies their outlook. It was started before the war, quietly taken up again after it and completed with the same unobtrusive efficiency. For the object of this earnest group is not to hold social gatherings, or to run film shows or even primarily to win competitions (although they are not averse to carrying off the odd prize now and then!).

They have one aim, and that is to savour the pleasure of making films, from the first tentative idea, through all the problems and triumphs of writing, scripting, set design and building, a multitude of tests in make-up, lighting and the thousand and one other

things that contribute to a polished production. They nowadays work with the calm of veterans and with that quiet controlled enthusiasm that is also the mark of the best film and stage professional. In fact, they might almost be described as "professional amateurs" who have kept their enthusiasm unsoftened for a quarter of a century.

Now they are preparing for a new production. Already the new premises have been fully wired for electrical supply (and the wiring passed by the local authority), intriguing new sets have been designed and construction of some parts of them started, make-up experiments carried out and tested *in colour* (for *Ace* are always forward-looking), properties and costumes are being gathered together with leisurely thoroughness, and first steps have been taken to choose a cast. The old hands are there and—healthy sign, indeed—the younger generation, too, one of them the son of Cliff West. What is more, the younger ones are not talked down to or patronised. Here's welcome to you again, *Ace Movies*, and good luck! We look to you to add yet more laurels to British films.

**Points about Projection.** Straight from the horse's mouth! Here are some points to remember from a talk recently given by Mr. D. S. Morfey, B.Sc., A.C.G.I., the designer of the B.T.H. 401 Projector:

"Screen brightness is proportional to (light) source brightness. The brightness of a source should not be confused with its candle power or lumen output, which is of no importance in a projector. Comparison of a 750w. and a 1,000w. lamp shows that their average source brightness is approximately the same, resulting in their giving a similar performance; there is little to be gained by using the 1,000w. lamp.

"The suggestion has been made that a 'point' source would be ideal for a projector. This is not the case as such a source would either fail to fill the screen, or would fail to fill the projection lens, which would then be working inefficiently at a very small aperture.

"The intermittent mechanism must move the film 24 times per second with an accuracy of 0.0007 inches to keep within the B.S.I. limits. The time required to move each frame must be kept to a minimum, and the film must be moved without objectionable film 'click'. Good picture quality demands freedom from 'flicker' at both 24 and 16 f.p.s. The flicker blade must be as big as the 'pull-down' blade; the shutter should operate in a narrow part of the light beam and the linear speed of the blade should be as high as possible.

"With brightness quarter optimum, contrast 0.4 and the viewing distance 4 times screen height, which is a normal set of conditions, the effective resolution of a commercial (16mm.) reduction print is only about 13 lines per millimetre. These results constitute one of the main factors which limit 16mm. picture quality. The film and not the lens limits the definition.

"Loss of contrast due to the projection lens can easily offset any improvement due to greater illumination. It would seem undesirable to sacrifice contrast to achieve wide apertures."

**Lighting Demonstration.** A fellow enthusiast and myself have been asked to give a lighting demonstration to a club, and of course we shall need to produce some practical examples. At first I intended to shoot and show 16mm. reversal film. Then I remembered Gevaert Dia-Direct Reversal 35mm. film for the miniature camera, a super-pan film rated at 26° Scheiner.

A 36 exposure refill of this film, including the processing to a reversal positive, costs only just over 10s. For that sum I shall be able to get 18 photographs of actual lighting set-ups that have been demonstrated to the audience, each preceded by a photograph of the lighting plan which I shall have drawn in black chalk on thin paper and lit from behind. At a subsequent meeting we shall project these pictures one by one in a still projector and shall be able to discuss them to our hearts' content.

I was so thrilled by the possibilities of this method that I have already persuaded the cameraman for one of the forthcoming productions of another society to use it to test out some of his attempts at dramatic lighting. At the cost of a few shillings he has learned a great deal about what does—and what does not—come off in experiments of this kind and can now go on the floor in the confident knowledge of the results he will get.

The Durnos provides  
a lesson in

## PROJECTOR MECHANICS

*A new kind of equipment review for the man who has not yet got film technique and practice at his finger tips. It does not, however, replace our familiar equipment reviews.*

By A. H. UPTON

When the news got about that we had a new projector to try out at the club, the usual group of enthusiasts gathered round. We placed it on a stand and connected up, the small speaker case was put near the screen, and after checking the connections, I switched on—first the motor and then the lamp. (The twin switches were close together below the lamp house).

"Suppose you put the lamp on first," Len wanted to know, "what happens?" I invited him to try. He did. Nothing happened when he flicked the lamp switch, but when the motor switch was pressed, both lamp and motor came on together. So he learnt that you can't run the lamp without the motor.

### Short-Lived

"But you can deliberately switch them both on together," I pointed out. "It's bad practice, though. Why? If the lamp comes on before the motor speeds up to supply a cooling blast of air, it gets inadequate cooling—and that shortens its already short life." "How short is a projector lamp's life?" John asked, "I've known them burn out after four hours' use."

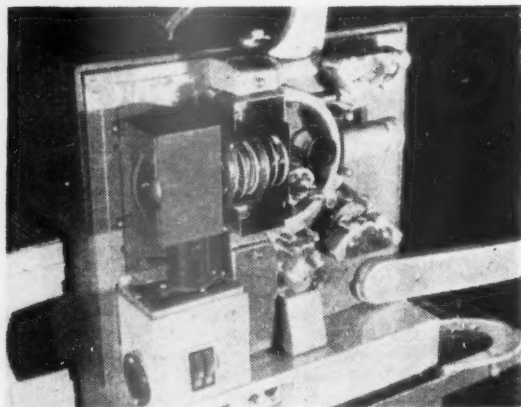
The makers say a 750-watt lamp should have a burning life of 25 hours—at the correct mains voltage, but one may be lucky and get fifty hours, or unlucky and get only four. A lot depends on leaving the lamp alone and ensuring that there is no vibration of the filament when it is hot. A small increase in the voltage shortens its life considerably.

We got on with the light test. Ken and John between them adjusted the rectangle of light on the screen till it was three feet wide, and I noticed they carefully switched off the lamp and motor each time before moving the projector.

Ken took five readings of the screen illumination with the foot candle meter, calling out "Top left 13, top right 14, centre 16, bottom left 12, bottom right 15." That gave an average of 14 foot candles. "That's queer," he said, "for it looks as bright as the B.T.H. 401 projector we tested some time ago (Aug. A.C.W.) yet there is actually less than half as much light on the screen."

I drew his attention to the fact that the bottom left corner was much less brilliantly lit than the others, yet the eye could not discern any falling off in illumination. It seemed that the lamp needed centring to give a more even illumination.

Meanwhile Ken brought out his favourite



The barrel type shutter, condensers and lamp and motor switches can be seen in this view of the mechanism of the Durnos.

piece of apparatus—the multi-range meter—to test if the lamp was being under-run. Investigation showed that the output of the mains transformer under load was 110 volts, while the lamp itself was marked 750 watts 115 volts. "It is slightly under-run," I agreed, but I don't think we can do much about it, because if we alter the mains input tap to 220 volts, we shall get more than 115 volts output, and lamps must not be over-run."

Now for a look at the condenser and shutter mechanism. John undid a captive screw and removed a large semi-circular plate. A whole series of lenses came into sight, but he looked in vain for the fan-shaped shutter. It was a "barrel-type" one, compact, taking up little room, and providing two obscurations per revolution. When it is run at  $1\frac{1}{2}$  times film speed, we get three obscurations per frame which is about the minimum for flickerless projection with a bright screen. The makers claim that this type of shutter gives a rapid cut-off and

opening, which I suppose may be the case for one of small diameter compared with the fan type of shutter of larger diameter.

"And now," I said with an impressive flourish, "we come to the *pièce de résistance*." Bill murmured something about "shooting a line after a week-end at Boulogne." "It's alright," said Ken, "he means the exciter lamp."

I continued doggedly, "A beam of light is produced by the associated optical system, so that a magnified image of the sound track is projected upon the scanning slit. The photo electric cell is built into the amplifier chassis, below the projector. A red filter is placed between the lamp and the P.E.C. so that a red image of the sound track falls on the P.E.C. which is sensitive to red light.

### Clear Cut Image

"This produces a sharply defined beam and enables a clean image of the slit to be focused on the sound track of the film. Other things being equal, this system should produce a clear cut image and clear crisp sound—so let's"—I paused for breath—"try it on our test film."

It is possible to buy copies of test films which contain different sequences of picture and sound—commentary, music, dialogue, and natural sound, etc., but they are expensive (about 1s. a foot), so our club makes do with a normal copy which contains a well recorded sound track of music and speech capable of clear reproduction by a good projector.

### Sound Speed Only

An interesting point about the motor is that it is an induction motor directly coupled to the mechanism, which means that it will run at only one speed governed by the A.C. mains. It has no brushes, and no commutator—simple, but the projector will only run at sound-film speed, i.e., 24 f.p.s.

"Do you mean to say you can't show silent films?" Ken sounded horrified. "Nor if they are amateur ones taken at 16 f.p.s., but remember that the great majority of educational and commercial silent films are taken at 24 f.p.s. nowadays." But Ken and John were rather disappointed to find that the machine would only run at the one speed.

The projector had already been set up to fill the screen, so while I put back all the parts which had been removed, I asked Ken to connect up the loud speaker. Meanwhile John had seized the test film and started to



# In the Condemned Cell

*Undeterred by frowns from the authorities, amateurs shoot prison scenes which create authentic atmosphere in well-acted tear-jerker.*

I attended the first public showing of *A Letter to My Son* and I am bound to say that it seemed to me that this picture contained all the essential requirements of an excellent production, and in entertainment value is superior to any of the 1952 Ten Best. Furthermore, the public reception accorded it confirmed absolutely my conclusion.

Thus wrote a reader about one of the 4-star films which were runners-up to the 1952 Ten Best. Another correspondent wrote in similar vein and, as indication of how completely *A Letter to My Son* gripped the audience (a local one), pointed out that a neighbour paid it the tribute of tears.

*A Letter to My Son* is an adult film of real feeling, and the apparently authentic settings impress. The acting is much above the average (a pretty poor average, let it be added; fortunately more and more clubs are recruiting members of local drama groups for leading parts in their films). Even the "bit" players are remarkably natural and unabashed by the camera, and yet the producer, Victor Atlas, tells us that, with the exception of one man who plays a bystander, not a single person in the cast had ever before appeared in front of a cine camera.

Like so many of the better films, it is virtually a one-man production. Out of over thirty "enthusiasts", he wryly declares, there was only one who took it seriously—himself. "On the date shooting was to have started, no technicians and fewer than half the cast turned up. Whatever induced me to take the plunge and take the entire weight of the production on my own shoulders I do not know. Perhaps I am one of those rash people who rush in where many fear to tread". But where would amateur films be but for the few who are prepared to rush in? The "tawdry details of this tortuously achieved production" follow a familiar enough pattern; the film itself leaves the well-worn track.

A condemned murderer refuses to see his mother but calls for her when it is too late. That is the basic plot, and a horribly difficult one it is to get over. Had the producer sought our views on the script, we should have earnestly advised its abandonment, and we still feel a little limp when we reflect on the awe-inspiring temerity with which producer and unfledged cast weighed into it.

It is to their credit that, although one cannot wholly believe, at no time is one tempted to unsympathetic laughter. But it is also permissible to regret that they should have expended their very considerable, but at that time untried, talent on a theme which would have extended to the utmost the most gifted and experienced.

## Depot Into Prison

When the car drives up to the prison gates, one is impressed by the apparent authenticity of the settings. Yet one knows that it is impossible that the authorities could have afforded to raw amateurs facilities they would certainly have denied the professional. In fact, what seems so like the forbidding entrance to a prison was the entrance to an L.C.C. depot. All inscriptions and noticeboards were covered over with black paper and the camera so sited that the lens did not reveal the real nature of the place.



Leading player in *Letter to My Son* listens to instructions from cameraman for the scenes in which she collapses in the street on the morning of her son's execution. Another still from this sequence appears on the next page.

The Prison Commissioners very properly refused to give any advice on details and procedure, but the L.C.C. and local Borough Council were benevolently co-operative, the latter loaning a street-cleaner's trolley for the final sequence in which the mother's unheeded letter to her son is swept up with the garbage.

And the scenes in the condemned cell are well done, too. The warders do not suggest they are wearing fancy dress. Their uniforms appear authentic, and the prison officials appear to be "right". As an example of attention to detail, one notes that the two warders in the earlier daytime scenes are not the same as those with the condemned man on his last night.

### Attention to Detail

The producer affirms that all details concerning prison dress and the condemned cell setting are indeed authentic. They were obtained in an "irregular manner" from one who was associated with prison welfare work, and Mr. Atlas (who was once a theatrical tailor) made the costumes strictly in accordance with the designs with which she furnished him. The omission of the Sheriff from the execution group was dictated by artistic considerations. It seems that on these dreadful occasions he wears a cocked hat and carries a sword, and it was felt that, so arrayed, he would have been a distraction on the screen.

For details of the grim procedure from the time the executioner appears in the cell to the time the party leaves it, recourse was made to Paul Tempest's dictionary of prison life and routine, *Lag's Lexicon*. But the producer's zealotry as typified in the case of the missing Sheriff deserted him at the last. He failed to note that *Lag's Lexicon*

states that the prisoner is *whisked* away. Instead, Mr. Atlas gives us a monstrous procession of protracted death in slow, incisive shots.

In dwelling on the prison scenes we have perhaps given a one-sided view of *A Letter to My Son*. Were the film to have consisted mainly of these there would have been no justification for it, for although it might have had a ghoulish attraction for the sensation-seeker whose day is made for him by a graphic exposition of such esoteric items as the fact that, when approaching the condemned man, the executioner holds out his hand as though in greeting and seizes the murderer's wrist when he responds to it . . . were the film to be mainly a portrayal of this sort of thing, it would have been a distasteful, ugly business. As it is, the insistence on detail is neither artistically right nor necessary.

### Underplayed

But the film does quite successfully touch on profound human emotions which can be believed in up to a point, perhaps because they are underplayed. For example, when the condemned man's father joins the crowd outside the prison, the girl who recognises him merely darts fugitive glances at him. Everyone else has a set, stony face. There is a touching little scene when two boys at play barge into the mother.

But all the time one is left with doubts. Wouldn't the mother have been a marked woman so far as the neighbours were concerned? Would neighbourly charity have permitted her to wander forth alone on the morning of the execution? Aren't the scenes in which she gazes in the family album at the photographs of her son from boyhood to manhood trite? Don't the last scenes in which the prison official who has picked up

the crumpled letter from the floor of the cell, and thrust it into his pocket, only to have it blown away as he takes out his cigarette case in the prison yard, strike a woefully false note?

Yet for all this, the film has a measure of power and feeling, and if the producer has sometimes come crashing down to the depths, at least he has sought the heights.



It is 9 a.m. Soon the dread notice will be posted on the prison gates. The mother of the condemned man collapses.

# Easy Cueing With This Turntable

By DESMOND ROE

One of the great advantages of the gramophone is that it is possible to pick out immediately any particular point on a recording. In many cases it is sufficiently accurate to make a mark on the record itself with a China-graph pencil and to drop the pickup by hand, gauging the position by eye. Alternatively, if greater accuracy is required, calibrated cueing devices are available which will let the pickup down in a predetermined groove. These perform quite nicely on standard records at 78 r.p.m., but are obviously less reliable on long-playing records.

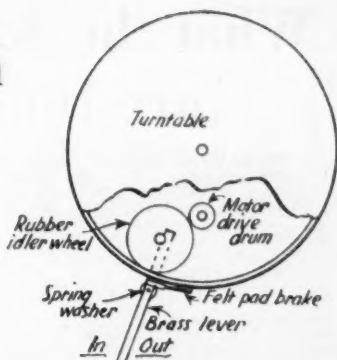
Whether you use 78 or LP, it would seem that one of the best solutions to the problem is to place the needle point in the predetermined groove with the turntable stationary and then to start the motor at the requisite instant. Unfortunately, in practice, two snags at once arise. First, the turntable takes some time to get up to speed, and second, switching on the motor almost invariably results in a loud "click" being picked up by the amplifier.

## Overcoming Snags

One remedy that has been used is to allow the turntable to revolve continuously and to hold the record stationary by hand or by means of a device which lifts the record just clear of the turntable on three little pillars operated by a lever. There are obvious disadvantages to both these ideas, but with the rim-drive turntables so popular today it is possible to use a very simple clutch which overcomes both these snags.

The drawing shows a cutaway view of a typical rim-drive turntable. A strip of brass, about six inches long, is pivoted about its centre by means of a wood screw fixed in the motor-board. One end of the strip is bent up to form an operating handle, while the other end is manipulated so that it contacts the slide or other moving device which carries the main rubber-rimmed idler wheel.

By operating the brass lever, the idler wheel may be pushed out of engagement between the motor drive drum and the inside of the turntable. The turntable may be stopped by hand, or, if desired, a further



brass strip may be soldered to the main lever near the pivot screw so that a piece of felt on its end will brake the turntable automatically. A spring washer or rubber grommet is mounted between the main lever and the motor-board to provide sufficient friction to hold the lever in the "off" position.

After the record has been stopped at the required point, the clutch is thrown out, but the motor left running. Then when the instant comes for the record to be started, the clutch is closed and the turntable comes up to full speed in a fraction of a second owing to the considerable inertia of the already revolving motor. A very slight amount of start-up "whine" is noticeable, but this can easily be cut out by turning up the volume control a fraction of a second after the clutch has been let in.

To allow setting up of the pickup on the correct point on the record, it is most convenient to use a pair of earphones plugging into a jack socket wired directly across the pickup and before the volume control. A one valve amplifier in the 'phones lead may be necessary to obtain sufficient working volume.

## BERTHIOT LENSES

Projectionists and cameramen will be interested in the illustrated catalogue produced by Som-Berthiot, the Parisian lens manufacturers. The catalogue, which is available in English, contains sections devoted to lenses for amateur and professional cine-cameras ranging from 12.5mm. f/1.5 to 50mm. f/3.5. Projection lenses featured include the Cinor "P", 120mm. f/2.1. Lenses for miniature and professional still cameras are also described, and 18 photographs illustrate the processes through which the lenses pass during manufacture at the Som-Berthiot factory. Sole importers in this country are Messrs. Photonic Equipment (London) Ltd., 51 Tottenham Court Road, London, W.1. Photonic Equipment, incidentally, are shortly to introduce the Bauer 88 double-run 8mm. camera.

## LECTURE SERVICE

A new service for cine clubs is announced by Peak Films. Lectures on "cinematography in general" illustrated by films will be given free of charge (except for transport costs) to any club within easy reach of London. Details from Messrs. Peak Films Ltd., 171 Victoria Street, London, S.W.1.

# What the Societies are Doing

Reports for our next issue should reach us not later than 19th February. Club stalls are always welcome: they should preferably be half-plate glossy prints. If they feature equipment, please give details of it and anything else of interest. (Address on page 1107.)

## Spotlight

**Liverpool Amateur Photographic Association's Cine Group** recently gave their annual show, "Cine Group Entertains". Seven films were projected on a Specto 500, and a 14in. lens proved particularly useful for the 8mm. films, since it allowed the projector to be placed at the back of the room. During the interval the club's sound expert spoke on tape and disc recording. The show proved so popular that late-comers found they had to stand.

More recent meetings have been devoted to practical filming in the Association's clubrooms. The Group are assisting a member with the production of a new film. A Bolex H16 is being used, and three No. 2 photofloods and a large spot provided the lighting for most of the recent shots. One C.U. of a table covered with a white cloth presented some difficulty as any slight shadow, however difficult to discern by the naked eye, would have shown in the film. But by using a blue filter over the viewfinder, it was found that shadows could be accentuated and lamp positions arranged accordingly.

Another practical filming demonstration involving interior lighting, the A.G.M. and a series of film appreciation evenings are among the Group's forthcoming events. Membership is increasing steadily, and new members, with or without equipment, are assured of a warm welcome. Visitors are invited to attend any of the meetings. (Hon. Sec., E. A. Whitehead, 1 Ivanhoe Road, Liverpool 17.)

## On the Way

**Hammersmith C.C.** are preparing a comedy concerning the surprising adventures of three boys who attempt to hold a seance. Two versions will be made, one on 16mm. and one on 8mm.—and each will have a different director. Comparisons should be interesting... Following this, Mr. A. F. Shave, who has had to wind up his own West London F.U. as the result of a rather severe illness, is to direct *Swamp*, for which he is now writing the script. Meanwhile the first shots of the Club's

cartoon and a film about the moon have proved very encouraging. An animator has been completed, and has been painted with Berlin black to eliminate reflection. (Hon. Sec., Mr. T. P. Honnor, 22 Shepherds Bush Road, W.6.)

**Kingsway F.U.** are planning a psychological study under the provisional title of *Way Out—Street Only*, which is expected to take about 300ft. of 16mm. The Unit's newsreel of *Reggie's* made for King's College Union Society has drawn interested audiences. All enquiries to Mr. J. M. Anderson, 14 Chase Hill, Enfield, Middx.

**Canterbury A.C.S. F.U.** have appointed a scriptwriter to work on the details for their comedy-thriller. At the recent A.G.M. it was proposed that a third of the Unit's annual income should be devoted to film production, that social events be stepped up, that the Ten Best be shown again this year, and that efforts should be made to complete the studio by next January. Film show bookings have been so heavy that some shows have had to be passed on to other bodies. One of the Unit's newest members is the manager of the local Odeon. The technical department are now working on a motorising unit for the Club's Bolex, using an ex-A.M. motor.

**Ardleigh House Community Association** are preparing a 16mm. comedy entitled *Husbands' Choice*, most of which is to be shot in a local department store. All club members will take part in some capacity. New members are welcome, and should contact the Hon. Sec. Mrs. K. M. Gilham, Windover, The Grove, Upminster, Essex.

## In Production

**Sevenoaks C.S.** report that only two main scenes remain on the shooting list for their current production. One is a wedding group outside a church, and the other is set in a printing works. Willing co-operation has been given by local residents, a club, and a theatre. The two most recent shooting sessions featured a boxing match in the gymnasium of a local school. A representative of Cinex Ltd. gave members a demonstration of 3-D films and showed the use of a zoom lens with a Bolex H16 at a recent meeting. Another popular visitor was Captain C. W. R. Knight, who showed his 2,000ft. Kodachrome film, *Scotland and the Western Isles*. (Programme Sec., Mr. J. M. Lurcock, 23 Holyoake Terrace, Oak Hill Road, Sevenoaks, Kent.)

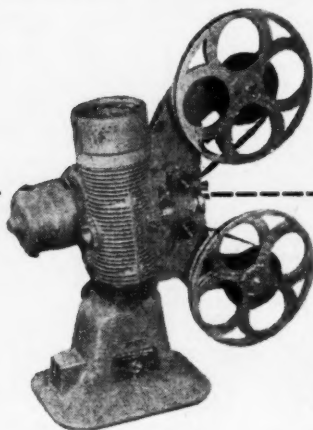
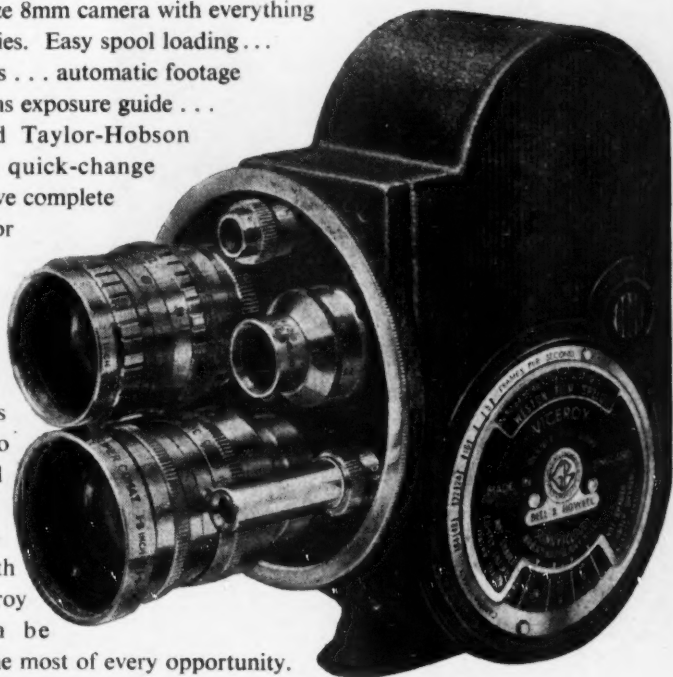
**Ray Amateur Cine Group** has held its first two shooting sessions. 9.5mm. film is being used, and a seasonal theme has been chosen. Bad visibility marred the first session, but the film has been received back from processing and was discussed by members at a recent meeting. Shows have been given to a total of about 300 since the Group's formation, and a recent programme at a Red Cross residential home was particularly appreciated. New



Redcar C.C. recently held a competition for the best member's film, and a shield was presented to the winner (Mr. K. Chisholm) by the Mayor of Redcar. The second and third prizewinners (on the right of the winner—Messrs. B. Clark and D. Black respectively) look on approvingly.

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Another competition winner: Mr. P. N. Johnson, the Secretary of Potters Bar C.S. The Society's Vice-President, Mr. H. Sharp, presented him with the Senior Trophy at the club's annual dinner.

members, with or without equipment, are welcome, and should contact the Hon. Sec., Mr. R. A. Martin, 25 St. George's Ave., Timperley, Altrincham, Ches.

**Wulfrun C.C.** report that their current production, *Pools Paradise*, is now practically complete. (Headquarters, Compton Grange, Compton Road, Wolverhampton.)

**Southall C.C.'s** second film unit have commenced shooting an 8mm. comedy entitled *End Of Summertime*, and have spent two Sunday mornings at Cowley Station. They tell us that they have found the railway authorities and the stationmaster most co-operative, perhaps because the station is a popular location for the nearby film studios. Interiors are now well under way, and a complete hotel bedroom suite has been reconstructed in the lounge of the local community centre. Recent activities, since the popular Ten Best presentation, have included two shows with twin 9.5mm. sound projectors (smooth changeovers throughout 8-reelers are reported), a lecture on 3-D systems in the professional world, and a special show to an invited audience of friends and relatives of an ex-member who sent a 35-minute Kodachrome film of Johannesburg, where he now lives.

**Focus F.U.** have finished shooting their first 16mm. production, a drama entitled *Judgment In White*. Editing is now in progress on the 900ft. of H.P.3 taken, and it is hoped that the final version will run to about 750ft. A recent show of prize-winning 16mm. club productions was held in a small cinema built by a member in his spare time. (Hon. Sec., A. Kaulins, 11 Burgess Hill, Hampstead, N.W.2.)

**Bedford F.S. Production Unit** have finished editing *River Highway*, their first production.

Sound is now being recorded on tape, and members hope to re-record onto film and hold the premiere early in March. *River Highway* concerns the disused locks near Bedford and their possible reconstruction, so members were particularly interested in a recent screening of two films on Inland Waterways from British Transport Commission, A.B.T.H. 301 was used for this show.

When the professional technicians making *Personal Affair* visited Bedford on location last year the Unit made a short colour film of them at work, and one member took a number of stills. These were recently used by a local cinema as publicity for *Personal Affair* during its run.

The Production Unit is a subsidiary of Bedford Film Society, an appreciation group which recently presented *Four de Fete* and *Death of a Salesman* to an audience of about 170 at another local cinema. (Unit Secretary, Mr. S. H. Draper, 27b Pemberley Ave., Bedford.)

## Notes and News

**Erimus Research Group's** first big-scale public screening was their recent Ten Best presentation. A 1,000 watt Debie D16 projector was used, and gave a bright picture on a 10ft. screen. Non-sync. was provided by a twin turntable unit, a 24-watt amplifier and a 10in. Epoch excinema speaker. A local record enthusiast gave valuable assistance in selecting accompaniments and loaned almost all the 36 discs used. The Group's own telephone system had its first real try-out, and house lighting and the arrival of V.I.P.'s were checked from behind the screen most successfully. (Hon. Sec., 69 Ashford Ave., Middlesbrough, Yorks.)

**Edinburgh C.S.** recently had a private viewing of the three 16mm. colour films made during the Queen's visit to Scotland. Ambitious public showings are being planned by Mr. D. M. Elliot of the Scottish Film Council who was in charge of production. 24 cameras were used altogether, and 3,750ft. of film was shot during the week. (Hon. Sec., Mr. W. S. Dobson, 20 Barnshot Road, Edinburgh 13.)

**Bristol A.C.S.** screened Jacques Tati's *Jour de Fete* and Robert Benchley's *How To Make Home Movies* at the Society's annual dinner. (Hon. Sec., E. J. Worsell, 39 Footshill Road, Hanham, Bristol.)

**Kingston & District C.C.'s** latest production, *The Perils Of Picturegoing*, was given a favourable reception at its premiere. The film was shot on both 8mm. and 16mm. gauges. (Hon. Sec., Miss M. E. Turner, 8 Meadowside, Walton-on-Thames, Surrey.)

**Belfast Y.M.C.A. C.S.** recently held a competition for the best family film. The first award was won by *The Macdonald Story*, made by Mr. R. Macdonald, a well-known T.T. motor-cyclist. (Hon. Sec., Mr. J. F. Maitland, 37 Osborne Park, Lisburn Road, Belfast.)

**Milestone A.C.P.U.** report that the filming of *Spring* has been abandoned owing to a faulty camera. The Unit plan to recommence filming activities in May. New members are welcome and are invited to contact the Secretary, Mr. M. E. Goodridge, 32 Fanshawe Road, Chelsea, S.W.10.

**Triad F.U.** announce that their new Secretary is Miss J. Booth, 4 Watcombe Circus, Sherwood, Nottingham.

**Newcastle & District A.C.A.** have recently moved into new premises. Meetings are now held at the intriguing address of Ships Entry, Cloth Market. The address of the Hon. Sec., Mr. George Cummin, remains unchanged—143 Bayswater Road, Newcastle upon Tyne 2.

**Sutton & District C.S.** is the new name of the old Sutton & Cheam C.C. The change has been made to avoid confusion with another organisation of a similar name. At the Society's Ten Best presentation a small display of some of the cheaper and simpler cine equipment was held, and members report that several people who would have been put off by elaborate and expensive apparatus went away seriously thinking about taking up the hobby. (Hon. Sec., Mr. F. W. Platell, 69 Winsor Ave., Cheam, Surrey.)

**Norwich C.S.'s** annual dinner was attended by over 40 members and guests. Included in the entertainment was a demonstration of the production of a radio play, with sound effects, of course. (Hon. Sec., Mr. W. D. Robertson, 5 Essex Street, Norwich.)

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**Potters Bar C.S.** were complimented by Mr. George Sewell on their lively progress during their brief career. He congratulated members on the seven films they had produced in their three years as a Society, in his speech at the annual dinner. Dancing, raffles, a Dutch auction and trophy presentations completed the evening's entertainment.

**Nuneaton Photographic Society Cine Section** recently gave their annual film show to 45 members and friends of the parent Society. A film taken on the annual outing was of great interest to still section members who had not seen themselves on the screen before. One member's film concerned the manufacture of nylon

makes particularly interesting reading: "But perhaps the most interesting news of the month is a new invention being fostered by Adolph Zukor, which appears to have sprung from experiments carried out by Bing Crosby during the last two years. Bing has been developing a method of recording TV programmes—vision as well as sound—on magnetic tape, and a few months back gave quite successful demonstrations of canned pictures to a rather amazed audience.

"This novel idea seems to have improved to such a stage now that studios can use a tape recorder camera and view the rushes immediately, without chemical processing being used anywhere

(Coloured letters may not come out at all if the colour has been saturated by the scenic background.)

"By using this method, I was only in, out at the beginning, and the titles finished about a foot from the end of the film, so there was little wastage. The footage indicator on my camera is driven by the film and is fairly accurate. Other types may not be so good, but a stop-watch would help. I must say the results are first class and fit in with the rest of the film very well indeed. I gave the scenic background slight under-exposure, but find that with colour film this is not necessary, as even against a blue sky the white letters stand out very brilliantly."

*Reflex*, the monthly bulletin of the **Johannesburg Photographic & Cine Society**, reports a recent lecture on equipment: "In connection with the use of the camera it was suggested that memorising the following would assist: 'Fat Women Like Eating Suet Pudding.' Explanation: F—check your Focus; W—Wind the spring; L—select the appropriate Lens; E—Exposure—set the aperture; S—check the camera Speed setting; P—if necessary allow for Parallax."

A stop press announcement in the latest issue of *The Lamphouse*, bulletin of the **Queensland A.C.S.**, reads: "Word has just come to hand that our junior vice-president, Keith Hall, has won the Hiram Percy Maxim award of America for 1953. I am sure that every member of the Queensland A.C.S. will join me in the heartiest congratulations to Keith and his family on bringing this honour to Queensland and Australia." Mr. Hall's award winner is *The Old House*, a 500ft. 16mm. Kodachrome fiction film with a sound-on-tape accompaniment. The director himself plays the leading role in the drama, described by the judges as a "tender and moving triumph."

**Melbourne 8mm. Movie Club's Bulletin** comments on the unexpected enthusiasm recently shown by two of their followers. "Two gentlemen worried one of our members for days until they had their tickets in their hands. They were not to be denied a seat, as some people were last year. These zealous members of the audience were so pleased at getting their tickets that they put them safely away in their wallets, and made special arrangements to be at the hall at ten past seven to get a good seat. When they arrived they had the whole hall to choose from, and settled down in the picked position. Minutes ticked by and no activity was evident. At quarter to eight, one said to the other, 'Have a look at the tickets and see if we are in the right hall.' Right hall—yes, but wrong month. They arrived on 16th November instead of 16th December. Our public are certainly keen!"



*Southall C.C.'s presentation of the 1952 Ten Best was attended by the Mayor and Mayoress, Councillor and Mrs. J. P. Dormer, who took a keen interest in the equipment used. The Club's President, Mr. C. P. Abbott, demonstrated the projector to them after the show.*

stockings, and had a synchronised sound-on-tape commentary. New members are welcomed, and are invited to contact the Secretary, Mr. T. Williams, 281 Lutterworth Road, Nuneaton.

**Newera A.F.U.** announce that they are no longer confined to 9.5mm. workers, and that vacancies exist for every kind of enthusiast on any gauge. Enquiries about membership will be welcomed by the Hon. Sec., Mr. R. W. G. Bennett, Mayfield, Lostock, Bolton.

## From the Mags.

*The Link* has just completed its first year, a year of which members of A.C.W. 9.5mm. Cine Circle No. 8 can be proud. The high standard which the editors of their magazine set themselves with the first issue has been maintained and even surpassed.

Among the articles in the latest number, Don Jeater's report on recent Hollywood developments

in the system. Not only that, but the cost of film is reduced drastically, as the tape picture can be wiped and re-used if not satisfactory, just as in sound recording. Just think what a revolution this would bring to the film industry!"

Pat Whelan, in the same issue, recounts his experiences in superimposing titles in Kodachrome: "I wanted to superimpose the titles for my holiday film against a background of Isle of Wight scenery. I asked many cine enthusiasts, who all said it should be O.K., but I could not find anyone who had actually done it. So I chanced it this way: Assess the length of film you need for titles (slightly over-estimate). Film the background at the end of a reel. For instance, if you need 10ft. for titles, film your background when the footage indicator is at about 11ft. Rewind the film in total darkness, re-thread the camera and with lens capped run the film until the footage indicator shows 11ft. from the end. Then set up your title, using only white letters on a jet black background.

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## POSTER PUBLICITY

# Films for your Home Show

A.C.W.'s guide to some of the 16mm. sound releases of the past few weeks will be of assistance to the home showman who understands his own audience and is intent on catering for their interests.

Club publicity is always a problem, for advertising is apt to make awkward holes in the funds. Posters, for example, are usually an alarmingly expensive item. But for **Whitehall C.S.**, a club of Civil Service cine enthusiasts, office notice boards obviously afforded an excellent opportunity for attracting new members. Clearly posters were needed in considerable numbers. The problem was how to make them cheaply.

They had to be small yet striking, and the expense of a block had to be avoided. Eventually members decided on a "basic" poster, printed on coloured paper, containing all the necessary—and only the necessary—information. The lettering left sufficient space for a cut-out in contrasting colours, and a few parallel lines printed across the space in the same colour as the letters helped the cut-outs to blend with the rest of the poster.

The cut-outs used included "Cinecal Syd", a camera-shaped profile, and "Cinecal Cynthia", a full-faced reel. By cutting ten at a time with a razor blade and adding a few dabs of poster paint, members managed to turn out a "Syd" poster in six minutes. "Cynthia" took a little longer to make up, but this was regarded as a feminine privilege. The most elaborate cut-out was a stylised—but still simple—representation of a projectionist at work.

**Freelance F.U.** tackled the poster problem with more conventional methods, but their advertising was aimed at the general public. "Don't look now, but we may be filming you for *Candid Camera*" was the line designed to attract immediate interest. An illustration showed an ice-cream cornet eater being caught in the act by a cine camera. Though only 11in. by 15in., the poster meant five hours work for two artists.

*Candid Camera* was intended as a study of the man-in-the-street's reactions when confronted with an unusual situation. Though the main roles were to be taken by club members, it was hoped that, by using a concealed camera, passers-by could be roped in as extras without their knowledge. However, the film has been postponed while the Unit are working on an ambitious sound film, sponsored by a large charitable organisation, in London's East End.

### M.G.M.

*The Quiet Man* is one of John Ford's happiest and most successful films. John Wayne, Maureen O'Hara, Barry Fitzgerald, Ward Bond and Victor McLaglen star in this story of a boxer's return to his Irish birthplace after the death of an opponent in the ring. Though determined on a peaceful life, he finds it impossible to keep out of trouble, and the film's climax is one of the most glorious slogging matches ever seen on the screen. Great good humour and some full-blooded performances make up a thoroughly entertaining film.

*The Naked Spur*, an unusual and often gripping Western, is directed by Anthony Mann and stars James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker and Millard Mitchell. The story concerns the efforts of four people, each plotting for their own ends, to bring in a murderer with a price on his head. The killer tries to add to the discord among his captors in the hope of escaping.

Pier Angeli, Ethel Barrymore, Leslie Caron, Kirk Douglas, Farley Granger, James Mason, Agnes Moorehead and Moira Shearer are among the stars of *The Story of Three Loves*. As the title suggests, the film, which is directed by Gottfried Reinhardt and Vincente Minnelli, has a three-in-one

structure, and relates three unconnected love affairs.

*The One Piece Bathing Suit*, directed by Mervyn LeRoy, stars Esther Williams, Victor Mature, Walter Pidgeon, David Brian, Donna Corcoran and Jesse White, and is loosely based on the life of the Australian swimmer, Annette Kellerman. Esther Williams is given plenty of chance to display her aquatic skill, and the film contains a colourful and spectacular water ballet.

Marge and Gower Champion, the latest—and perhaps the best—M.G.M. dance team, are the stars of *Everything I Have is Yours*, directed by Robert Z. Leonard. Dennis O'Keefe, Monica Lewis and Dean Miller are also featured in this backstage Broadway story.

The story of Col. Paul Tibbets, who piloted the plane which dropped the atomic bomb on Hiroshima, is the basis of *Above and Beyond*, directed by Melvin Frank and Norman Panama and starring Robert Taylor, Eleanor Parker, James Whitmore, Larry Keating, Larry Gates, and Marilyn Erskine.

The latest film version of *The Prisoner of Zenda* stars Stewart Granger, Deborah Kerr, Louis Calhern, Jane Greer, Lewis Stone, Robert Douglas, Robert Coote and James Mason, and is directed by



*The Snows Of Kilimanjaro*, based on a short story by that indestructible old man of the typewriter, Ernest Hemingway, was released recently by Ron Harris.



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Red Skelton, Jane Greer, Tim Considine and Loring Smith are the stars of *The Clown*, directed by Robert Z. Leonard. Red Skelton plays a former Ziegfeld comedian who finds himself rapidly on the way down. His small son helps him to make a triumphant comeback.

*Rogue's March*, directed by Allan Davis, features Peter Lawford, Richard Greene, Janice Rule and Loe G. Carroll in a story of the British Army in the Khyber Pass. A number of battle scenes enliven an otherwise routine production.

#### Ron Harris

*Detective Story* is a tense crime feature with excellent performances from Kirk Douglas, Eleanor Parker and William Bendix. The approach is cynical, the dialogue is tough and realistic, but the film is a penetrating and intelligent one.

*My Cousin Rachel*, adapted from the best-seller of the same name, stars Olivia de Havilland and Richard Burton—who was comparatively unknown when the film was first released. Though not wholly successful, this romantic drama has many moments of power, and should prove generally popular.

Mitzi Gaynor and Scott Brady are the stars of *Bloodhounds Of Broadway*, directed by Harman Jones, a lighthearted musical with an inconsequential and totally unimportant plot. This is a film which will while away a pleasant hour-and-a-half for the whole family—and be at once forgotten.

*Taxi*, starring Dan Dailey and Constance Smith, is a very mixed comedy-drama which is often too laboured to achieve the "laughter-and-tears" effect at which it obviously aims.

Wendell Corey, Macdonald Carey, Ward Bond, Ellen Drew, Bruce Bennett, Bill Williams and Anne Revere appear in *The Great Missouri Raid*, directed by Gordon Douglas. The story concerns banditry, bloodshed and general violence in the West, and has many exciting moments.

#### Warner Bros.

It's still not too late for pantomime—that is, if you're prepared to accept Abbott and Costello's idea of pantomime in *Jack And The Beanstalk*. Some amusing slapstick, added to the fact that the film is in colour, makes this enjoyable entertainment for the younger audiences.

*Big Jim McLain*, starring John Wayne and Nancy Olson, is a heavy-handed drama which will probably offend the squeamish and disturb even the hardest audience. It is difficult to imagine this film being regarded as entertainment by anyone.

#### F.H. Co.

*Black Lash* features Lash La Rue and Fuzzy St. John riding the trail as hard as ever, and will doubtless delight all their admirers (not to mention readers of William K. Everson's article on stock shots in our December issue). Ron Ormond once again directed.

*Intrigue*, directed by Edwin L. Marin, stars George Raft and June Havoc in a dramatic story of black marketeers in post-war Shanghai. Other releases from this company include *Counterspy*, directed by Vernon Sewell, starring Dermot Walsh, Hazel Court and Hermione Baddeley in a tale of stolen jet engine plans, *Young Widow* with Jane Russell and Louis Hayward, a romance, *Street Of Shadows* with Cesar Romero, Kay Kendall and Edward Underdown, a Soho murder mystery, and *Wide Boy*, another drama of London's underworld, starring Sydney Tafler, Susan Shaw and Ronald Howard.

#### Associated British-Pathe

The announcement that *Under The Red Sea*, one of the most impressive of true-life adventure films, is to be released on 16mm. will be widely welcomed. The film was shot under water by Dr. Hans Hass and his young wife Lottie during a recent expedition, and the record of the life and scenery of the depths that they have captured is indeed remarkable.

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	Date of Show	Theatre	Time	Presented by	Tickets
Huddersfield	Feb. 17	Town Hall	7.30 p.m.	Huddersfield Cine Club.	1s. 3d., 2s. from N. C. Ashton, St. Andrews Road, Huddersfield.
Folkestone	Feb. 18	Wampach Hotel, Castle Hill Avenue.	7.30 p.m.	All Nations Sports and Cultural Association.	2s. from E. Hudsmith, 32 Castle Hill Avenue, Folkestone.
New Milton	Feb. 19	British Legion Hall, Whitefield Road.	7.30 p.m.	New Forest Cine Club.	2s. from J. K. Friend, Scray Farm, New Milton.
Bradford	Feb. 24	Southgate Hall, Thornton Road.	7.30 p.m.	Bradford Cine Circle.	1s. 3d. from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.
Leicester	Feb. 24, 25	Y.M.C.A. Projection Theatre, Granby Street.	7.30 p.m.	Leicester and Leicestershire Cine Society.	2s. from Messrs. Littlers, King Street, Leicester.
Maghull	Feb. 25, 26	Maghull Parish Institute, Deyes Lane.	7.45 p.m.	Maghull and Lydiat Cine Society.	1s. 6d. from W. E. Watt, 8 Oakhill Road, Maghull.
London	Feb. 27	St. James-at-Bowes Church Hall, Arcadian Gardens, Wood Green, N.22.	7.30 p.m.	St. James-at-Bowes Film Unit	2s. from Miss D. Hiscock, 165 Albert Road, Wood Green, N.22.
Northampton	Mar. 4	Lower Assembly Hall, Town Hall.	7.30 p.m.	Hamtune Films.	2s. from F. Hardwick, 42 Beverley Crescent, Northampton.
Harrow	Mar. 6	Kodak Hall, Headstone Drive, Wealdstone.	3.00 p.m. 7.00 p.m.	Kodak Works Photographic Society.	1s. 6d. from W. E. Bullock, Kodak Works Photographic Society, The Works, Headstone Drive, Wealdstone, Middlesex.
Hebden Bridge	Mar. 6	Little Theatre, Holme Street.	7.00 p.m.	Hebden Bridge Literary and Scientific Society, Cine Section.	Admission free—Collection.
Enfield	Mar. 12	Recreation Hall, Sangamo Weston Ltd., Great Cambridge Road.	7.30 p.m.	Sangamo Weston Ltd.	6d. from D. Nutt, Camera Club secretary, Sangamo Weston Ltd., Great Cambridge Road, Enfield, Middlesex.
Glasgow	Mar. 13	Pearce Institute, Govan Cross.	7.30 p.m.	Pearce Institute Amateur Cine Club.	1s. from H. J. Blackie, 53 Selkirk Avenue, Glasgow, S.W.2.
Hitchin	Mar. 17	Town Hall, Brand Street.	7.30 p.m.	Hitchin Cine Society.	2s. from Mrs. Daniel, 116 Cambridge Road, Hitchin.
Welwyn Garden City	Mar. 19, 20	Barn Theatre, Hanside Lane.	8.00 p.m.	Welwyn Garden City Film Society	3s. 6d. from J. B. Johnston, 2 The Old Drive, Welwyn Garden City, Herts.
Pontefract	Mar. 25	Pontefract Community Centre, Halfpenny Lane.	7.30 p.m.	Carleton (Pontefract) Community Assoc.	1s. 3d. from L. Fisher, Market Place, Pontefract.
Birkdale	Mar. 25, 26, 27	St. James' Memorial Hall, Lulworth Road.	8.00 p.m.	St. James' Film Society.	2s. from Messrs. Kay and Foley Ltd., 249 Lord Street, Southport, Lancs.
Kidderminster	April 1	Kidderminster Town Hall.	7.30 p.m.	Kidderminster Film Society.	2s. from R. Exley, 40 Lea Bank Avenue, Kidderminster.
Barnet	April 8	Church House, Wood Street.	8.00 p.m.	Barnet Film Society.	2s. 6d. from R. M. Mercer, 26 Clifford Road, New Barnet, Hertfordshire.
Bournville	April 12	Lecture Room, Cadbury Bros. Ltd.	7.15 p.m.	Bournville Film Society.	1s. 6d. from Hon. Secretary, Bournville Film Society, Council Office, Cadbury Bros. Ltd., Bournville, Birmingham 30.

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## GOOD SHOW IN THE LIVING ROOM CINEMA

(Continued from page 1120)

had fun making the film. Yet, once in a while, an opportunity presents itself that I cannot resist.

A local club, for example, made a comedy film about two years ago. They started with a rattling good story idea which was carefully scripted. They filmed it. Every shot they wanted, they took. They strung the lot together, slapped on interminable credit titles and called it a club production. As a comedy, there isn't a laugh in it!

I feel so dreadfully sorry for these people—and very nice people some of them are, too. For they will never know what they are missing. They will never know (at least so far as this film is concerned) the pleasure of taking their audience by the throat and making it rock with laughter. They will never see their intentions fulfilled. Their script ideas, funny enough in the mind, now fall lamentably flat.

Everybody connected with this film has tried it out on their relations, their business colleagues and the local traders. Of course, *they* laugh. If it's your rich uncle, your boss or your living, you *have* to laugh. But, send the film to Cleethorpes and see what happens. I will tell you—it will flop!

This is not a palpably bad film. Indeed, it could be excellent. The cast and technicians all did a good job. But they have been let down badly because one of their own members did the editing. Shoot eight hundred feet of film—and show eight hundred. The member who has edited—assembled would be nearer the mark—knows them all and had great fun making the film with them.

Throw away the shot where Elsie tripped over while they were taking it? Impossible! Discard the scenes they tried to get on three consecutive Sundays? Outrageous! So they all stay in with the result that the film is pedestrian, laboured and heavy handed.

Amateur dramatic societies frequently introduce an outsider to produce their shows. He can afford to be ruthless and so they get, quite often, the results they seek. If only amateurs, units, clubs and lone workers would take the tip! If only Mr. North would exchange his films with Mr. South, how much better each would be! How Mr. North would hack at the rubbish, if only for revenge! How much better club films would be if groups imported an outside director and did as he told them!

Meanwhile, there's this gem of film going to waste. It really is tragic. But then, I suppose, we must console ourselves that this

(Continued on page 1162)

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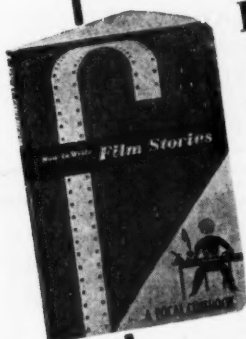
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is only a hobby, that it really doesn't matter so long as we all have fun. Yet, you know, listening to an audience rocking with laughter can be fun as well. This society should try it some time.

29th January. Soon we are to get CinemaScope on 16mm. How long will it be, I wonder, before we have a special lens for our cameras? It would be amusing to make the first wide screen film on 16mm. and, perhaps, the amateurs could make a more imaginative use of the medium than the professionals have so far done.

*The Robe* for example, opens with one of the least expertly post-synchronised sequences seen in a major film for many years past. Then throughout the film, each camera angle is selected exactly as in a normal film. We jump from shot to shot with such rapidity that I would hate to be engulfed in the first few rows of the stalls. Surely Hitchcock's "ten minute take" principle used in *Rope* should be brought back for CinemaScope. The long, steady track and pan shots would be ideal and give a much better impression of third dimension.

Were I not so busy, I would mask off my camera gate to make a few test shots, using approximately only one third the frame height. In the home, we have ample light for a small screen so that a special "squeezing" lens is not essential. Unfortunately, my income wouldn't run to many ten minute takes—but I would still plot out my action to run a full 100ft. at a time.

#### STUMPED FOR A STORY?

(Continued from page 1123)

films available to individuals. The response to this appeal has not been very encouraging—in fact, I see from *A.C.W.* (Dec.) that even Hamtune Films have withdrawn their offer. So perhaps I can again ask those clubs who have experimented with 8mm. (e.g., Hammersmith C.C., Hamtune Films, Hull & District A.C.S., Newcastle & District A.C.A., Warrington C.S. and Wimbledon C.C.) to consider hiring out their films to interested lone workers? Perhaps we would be so impressed with them that we would want to join the clubs!

At present the only two sources from which we can borrow copies of 8mm. amateur productions are the I.A.C. and Carlin Enterprise. It is not long since I passed on the suggestion that some commercial concern should set up a library of interesting amateur films, and I am glad to report that this is what the Carlin Enterprise seem to be doing. The choice is still limited, but copies are available of some

(Continued on page 1164)

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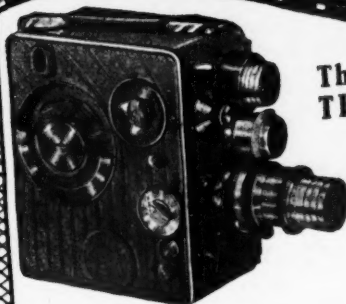
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An interesting thing about these films is that, being dupes of 8mm. originals, their quality is much superior to most package films that are reduced from 35mm. or 16mm. This was very noticeable at a public show that I recently gave, when I could not get a perfectly focused picture from a package film. Yet an 8mm. dupe presented no difficulty.

\* \*

If you intend to buy a telephoto, try to find a dealer who has one in stock. I have heard of two people who ordered one from a well-known manufacturer, but found that despite promises of delivery, the lens had not arrived after a wait of four months. Both cancelled their orders.

\* \*

Remember that any 8mm. films or sequences featuring children can be entered at any time for my competition. Films can be any length, and the only restriction is that they must show children doing something other than staring at the camera. Entries should be sent to Double Run, c/o A.C.W., and will be returned within a few days.

#### PROJECTOR MECHANICS

(Continued from page 1144)

put it on the feed spool arm. "Have you checked the film?" I asked chidingly (I wonder they don't crown me). "It's very annoying to see 'The End' upside down."

John brought the film back from the rewinder, muttering about people who put films away without rewinding them, and started to thread the projector once more. "Have you checked the sound?" I persisted, "Too bad if the loud speaker has not been connected after all this, and we miss half the sound track while we find out what's wrong!"

With a sigh, John switched on the amplifier, and waited for the valves to warm up. After about a minute I turned the volume control to a midway position, and interrupted the beam of light from the exciter lamp with a slip of paper. There was a loud "plopping" noise from the loud speaker. "This checks the whole sound system," I explained, "not for quality, but for continuity. It's well worth doing, and it only takes a second."

This time John managed to get the film laced through the projector by following the clear diagram in the instruction book. Peter, who had been quietly watching, helped him engage the film leader in a rather wide slot in the take up spool. "Why is it," he complained, "that so few manufacturers put a lacing diagram in the obvious place—on the projector?"

(Continued on page 1166)

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I switched on the motor, then the lamp, and adjusted the sound. The picture quality was good, with reasonable illumination, while the sound was perfectly clear and distinct—yet just lacking that punch which would have made it really first class. We decided that this was possibly due to a 9 inch loud speaker being provided in place of the 12 inch model usually supplied with major outfits.

Ken pointed out that there were no belts to put into position for the take-up arm, the arm pulled down into position and a slipping clutch provided the drive from a chain inside the arm, while the top arm hinged down sideways when the projector was to be put away.

The film finished, we discussed the projector's workmanship and performance: a new design of 16mm. sound film projector of British manufacture, sturdily built, well finished, price £175, complete with mains transformer. Quite good value, we decided.

#### COLOUR FILMING

(Continued from page 1114)

this mixture of intensity and colour is called the "colour temperature". It is expressed in so many degrees Kelvin and, strictly speaking, it can only be applied to artificial light sources, but for the sake of convenience, the scale is extended to include approximate figures for daylight.

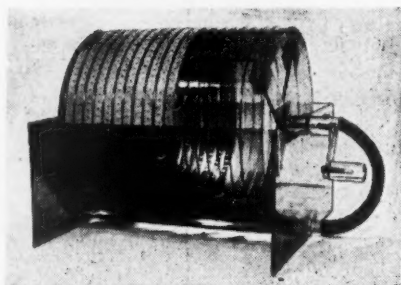
Photoflood lamps are reckoned to burn at a colour temperature of about 3,350° Kelvin, while sunlight is approximately 6,100° K. As most colour films can detect differences of plus or minus 50° K., it becomes clear why one cannot have one general purpose film which can be used under all lighting conditions.

Suppose you want to shoot a close-up of a book with a blue cover, using ordinary daylight film in your camera and sunlight as your light source. The result you get will be a reasonably correct approximation of the original colour. But if you were to take the book indoors and, without changing the film stock, shoot it by artificial light, you would end up with a magenta book cover, because you have used a light source which contains a great deal more red than the sunlight for which the film was designed, and a mixture of blue and red gives you magenta.

Now, you can quite easily make corrections for light sources which are nearly, but not quite, of the colour temperature for which the film was designed by putting a suitable filter over the camera lens. But all filters make an adjustment to the exposure necessary, and a filter which is sufficiently minus-red (that is, blue) to correct the example given above would have to be a deep

(Continued on page 1168)

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one with a high filter factor. Colour film is already comparatively slow, and to have to use a filter which required perhaps 6 times the original exposure would make filming almost impossible.

The difference, for example, between ordinary half-watt light and Photoflood light is only about 200° K., and this can be corrected by a light filter which requires only about 1-stop increase in exposure. But the big difference between artificial light and daylight needs much more drastic correction, and it is to avoid the necessity of using deep filters that manufacturers make the two types of film.

Apart from their limited ability to give a true reproduction of the original scene, and the way in which the colour of the light source can affect the result, all colour films have one other snag in common in that they have a limited contrast range when compared with black and white emulsions. Working with monochrome film, you can afford to let the ratio between the brightest and darkest areas in the picture be relatively high, and still be able to get detail at each end of the scale. But, unhappily, this state of affairs does not apply to colour films—by now you will have realised that there is very little about colour work that is straightforward and easy!—and the brightness range which can be handled without suffering falsification somewhere in the scale is comparatively small.

To try and demonstrate what a colour picture looks like when there are only black and white illustrations to help is something of a problem—photos on pp. 1112 and 1113 will give you an idea of what happens. The first picture shows a portrait of normal contrast for monochrome film. The flesh tones are obviously the lightest parts of the picture, the girl's dress comes in the middle part of the tonal range, and the shadows on the background are the darkest parts. (I know that our model's hair is really the darkest part of the picture, but that is black and no amount of light on it will make it any different. What we are concerned with here is general tonal range.)

Photographically speaking, these shadows are perhaps 8 times darker than the brightest part of the skin tone, which is the highlight area on her shoulder, and so we say that the contrast range of the picture is 8 : 1, which is something that can easily be managed by black and white film.

Now have a look at the second picture, which is a fairly accurate representation of what the same portrait would look like on colour film. You will see that there is very little detail left in the highlight areas and that the background shadows have gone

(Continued on page 1170)

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almost black, although the mid-tone dress is rendered very much the same in each picture. Unless you are prepared to accept loss of detail in either the highlight or shadow parts of your picture, the contrast range should not be allowed to exceed a ratio of 3 to 1 when you use colour film.

Indoors, this can be achieved by adjusting the lighting until the correct ratio is achieved, but outside, with sunlight as the only light source, it is sometimes rather a problem. However, whether we like it or not, limited contrast range is a characteristic of all colour films, just as are the other limitations already mentioned.

Perhaps your reaction to all this is: "That's all very well, but what's it got to do with me? Why do I need to know all about colour temperature, contrast ratios and dye absorptions to shoot off the odd roll of colour on holiday? Now who's trying to blind their fellows with science?" Well, if you are content to produce simple record films with no technical pretensions, you are probably right. But if you seriously want to try and make better colour films, then you have got to know something of the "behind-the-scenes" requirements.

#### WE COMPLETE OUR FIRST FILM

(Continued from page 1138)

a dark background. Spotting it in with fade solution (a somewhat lengthy task) will cure the trouble.

Our editing problems don't seem to be too numerous, but they are annoying. There are instances of hands in varying positions in adjacent scenes, players' action detail not matching from M.S. to C.S., inaccurate tempo and colour change, etc. The continuity girl must either have had it in for the editors—or perhaps she heard that they are supposed to be wizards in covering up slips!

On the credit side, cutting for mood looks like being fairly straightforward. The way in which the hectic party scenes must be handled is obvious, and the scenes where action is leisurely should present no problems. Certain shots will have to be split up for effect, as in the family's impatience while Father opens the defunct Uncle John's tin box, but this is really routine.

17th July. Had a chat with the director this afternoon, and agreed that editing and recording could go ahead regardless of the three or four re-takes necessary. Fortunately, the length of these shots is not critical, so we can include them as they are and replace them later with exactly equal footage, and recording will not be held up. In this last phase of production, we have no qualms. The narrator is excellent, and everyone knows his job to a T

(Continued on page 1172)

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**8mm. 200ft.** Colour £9/10. Subjects: "Coronation," "Spithead," "Flora," "Venice," "Killarney." Monochrome £4: "Terriers," "Sailing". Dawn Trust Studio, Aylesbury.

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**Wollensak 1 1/2in.** f/3.5 lens for 8mm. cameras, good condition, £10. **Box 381.**

**Sportster 8mm.** f/2.5, 1 1/2in. f/4 tele Dallmeyer, "A" type filter, leather case. Bargain £45 o.n.o. Visser, 6 Bradbourne Park Road, Sevenoaks.

Tracks will be made at two speeds for the benefit of other clubs who may wish to see the film, and whether their tape play-back runs at 3½in. or 7½in. per sec., we can cope. The 3½in. recorder is an Ampro standard model, and the 7½in. job, a Webcor. For the faster speed, we have the services of a member (our second pro.) who has a disc recorder, an electronic mixer, a special mike, and for good measure, a Leak amplifier. He had a hand in the recording of *Cry, the Beloved Country*.

Sync. will be by projector-illuminated strobe. The strobe is attached to a constant speed spindle on the recorder, and part of the projection beam is directed on to the disc itself. The commentator picks up his cues just the same with an eighth of the picture missing, and the strobe always gets sufficient illumination, even when dense scenes are being projected. Naturally, this practice cannot be adopted for play-back!

The story of our production is now complete. We have thoroughly enjoyed ourselves and achieved what we set out to do—encouraged interest and given members some first rate experience. We know the first aim was entirely successful; the result of the second will be evident in our next picture!

#### TWO FILMS FOR PRICE OF ONE

(Continued from page 1134)

the end of a line; he waits, if only for a fraction of a second, before running off or continuing his previous action. And before he speaks we sometimes see the pause, the preparation and the effort needed to repeat what he has just been told.

Fellow-amateurs, bless your golden silence! The next time you're putting the baby out to grass, just remember how lucky you are.

Incidentally, before someone writes to point out the three Continental films mentioned above were all sound films, let me round off my theory with a final suggestion. In *Bicycle Thieves* and *The Children Are Watching Us* de Sica kept the boys' dialogue to an absolute minimum. One up to me! As for *Les Jeux Interdits*, I'll admit the children had plenty to say. But how many of us can claim such perfect French that we can detect self-conscious tones and inflexions?

Imagine a Frenchman watching *The Kidnappers*. No matter how good his English, how acute his observation, I wonder if he could really tell how well the boys tackled the dialogue? Similarly I feel we may well have over-estimated the oral performances of Brigitte Fossey and Georges Poujouly.

(Continued on page 1174)

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**600ft. H.P.3.**, 550ft. Pan F., (25ft. lengths) January 1953. £4. 4 Newend Square, N.W.3.

**8mm. Blaupunkt**, new f/1.9 bloomed, £15, or would exchange for 2½ x 2½ enlarger. Nunn, 10 West Kensington Mansions, Phone Fulham 4065.

## Projectors

**Two Kodak 8mm. Projectors**. One needs slight adjustment. Twenty-two pounds each. 15 Holmefield Court, Belsize Grove, N.W.3.

**Specto 500 watt Dual Projector 9.5mm. and 16mm.** used for demonstration only, £45. Fully guaranteed. John Neville, 5 Spencer Street, Leamington Spa.

**Pathoscope Son 9.5mm. with equipment**. Mint condition, £50 or nearest. J. Ferrari, 3 Glebe Street, Denny, Scotland.

**Specto 500 watt Dual 9.5/16mm.**, almost new, little used, gift at £45. Pathoscope Gem, perfect, £22. Another slightly marked £19/10/0. Another shop soiled and unused £28. Son shop soiled £65. Other bargains S.A.E. Film library at half charges to purchasers. Veitch Ltd., 420 Colne Road, Burnley, Lancs.

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Perhaps I can finish by encroaching on George Sewell's territory and firing off a really Odd Shot. Looking up the Curzon's programme times before paying a second visit to Tati's brilliant comedy, *Monsieur Hulot's Holiday*, I noticed the ominous words "on the giant panoramic screen". As I remembered the excellent compositions in the film, I decided to wait until I could see it in its correct proportions again. Meanwhile I rang the manager of the Curzon.

"I know your current programme contains no sub-titled films," I said, "but surely your wide screen will cut sub-titles off any foreign films you show in future?"

"We haven't decided yet," was the reply. "We might go back to normal size, but we're not really sure."

And to think the Curzon was the most elegant of London's cinemas!

#### PLAIN MAN'S GUIDE TO EDITING

(Continued from page 1111)

camera wobble can often be saved by cutting in a "cut-away" at the psychological moment. This explains why it is always good policy, when shooting "off the cuff", to take a good number of "cut-away" type shots, preferably in CU so that background matching does not become too much of a problem.

Shots of people "turning-and-looking", "getting-up-and-going" and "entering-and-stopping" keep editors from premature grey-ness. A monotonous succession of views can likewise be brought to life by cutting in shots of the family "looking-with-interest" out of frame. A well filled stock box is a decided advantage.

Keep the audience interested by varying the subject, angle and screen size of the shots as far as continuity will allow. Note, however, that panning should generally be in the same direction in succeeding shots as "reciprocal" panning gives an impression of confusion to the spectator.

Try to end each sequence conclusively by using a suitably "final" shot. People walking away from the camera in LS suit this purpose admirably.

So much for the *arrangement* of the shots. Now for the last consideration—that of the actual *length* (and hence screen time) to be given to each shot. Again, only general rules can be offered as a guide, since timing largely depends on the type of material available. The editor must use his own judgment.

Reflect the subject by the speed of the cutting. For instance, shots showing the family rushing off to the station should be cut fast; and conversely, a sequence depicting a quiet day in the country should receive slow treatment in cutting. To a large extent,

(Continued on page 1176)

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**16mm. Sound projector, camera and equipment** for sale—Photograph available. Geo. W. Lloyd, 90 Park Ave., Oswestry.

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the editor will find that the shot length will have already been decided for him in the shooting. It is impossible to cut to a slow pace if the material is brief and scrappy. Over-length shots can, of course, be trimmed down to yield a faster pace if the subject in itself allows this.

Three factors determine the length of time a shot shall remain on the screen: (1) its screen size; the eye requires longer to assimilate a long shot with several features dispersed over the frame than it does an MS which will generally have only one focus of interest at a time. Similarly, a CU requires less time than an MS; (2) the action taking place within the shot, and the pace of the action; the screen size has a bearing on this, since the closer an object is to an observer, the faster it appears to move; (3) its familiarity; a shot showing something new to the spectator requires more time for assimilation than one showing already familiar material.

For the silent film, *average* shot lengths are roughly as follows:

- (1) Maximum shot length is about 20-25 secs.
- (2) Average shot length of an LS is between 10-15 secs.
- (3) Average shot length of an MS is between 5-10 secs.
- (4) Average shot length of a CU is between 3-5 secs.

It is stressed that these times must be treated with reserve—circumstances alter cases. They will, however, be of help to the editor trying his hand for the first time. A film cut to varying and contrasting speeds will be pleasanter to watch than one which keeps to the same speed throughout.

Another general rule: cut a shot four frames after the exit of a character; start the shot ten or more frames before an entrance if the setting is unfamiliar, four frames if familiar. Remember that allowing a character to leave a shot and enter the next permits the telescoping of real time. For instance, Father is walking away up the sands towards the prom. He exits and four frames elapse before the cut. The next shot is taken on the prom. After ten frames, Father enters and walks away along the prom. This is a much quicker way of showing Father's stroll than filming it in complete detail. And one final refinement: remember to cut away the over-exposed frame at the beginning of a shot and the one with the slight jerk on it at the end.

Bearing these rules in mind, the Plain Man may cut with confidence. The second time, he will have provided himself with better material to cut, and he will begin to experiment in his editing. Before he knows it, he will find himself juggling with—what? Moods—and tempos—and visual images—and balance!

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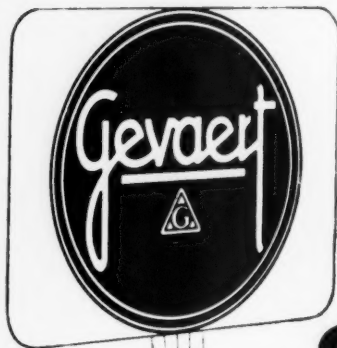
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